Kine Weekly

MARCH 31, 1960
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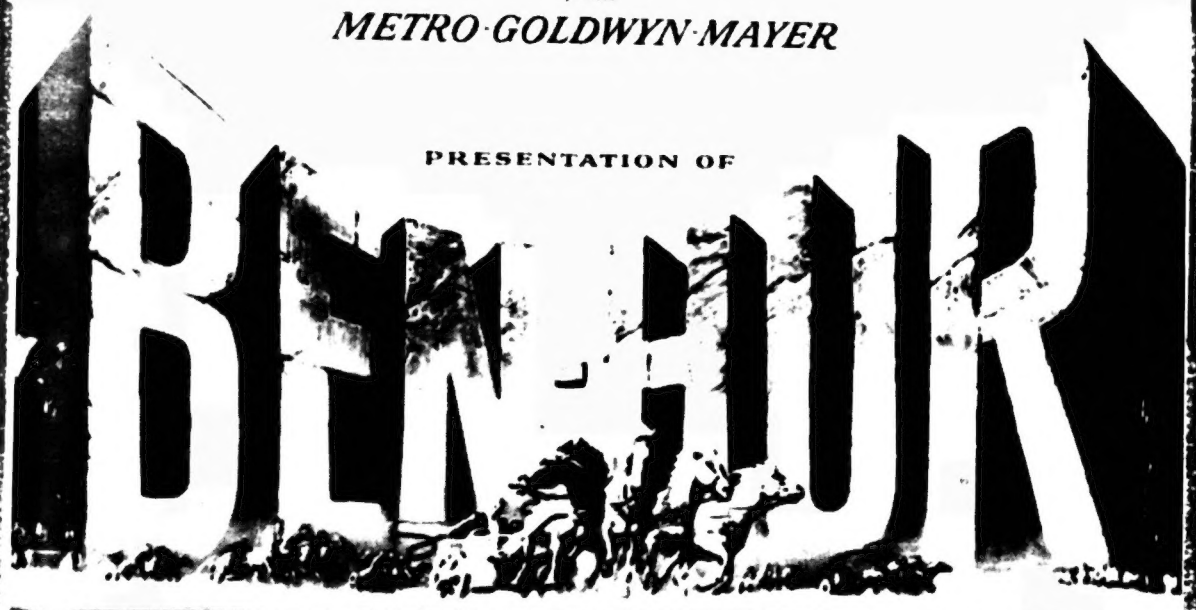
THE BEST FILM OF THE YEAR!
— British Academy Award

from
METRO-GOLDWYN-MAYER

PRESENTATION OF



THE BEST RELEASES OF THE YEAR!
— British Box-Office Awards

"THE WRECK OF THE MARY DEARE" • "LIBEL"
Alfred Hitchcock's "NORTH BY NORTHWEST"
"NEVER SO FEW" • "IT STARTED WITH A KISS"
"PLEASE DON'T EAT THE DAISIES"

Special Re-Releases of "IVANHOE" • "SHOW BOAT"
"EASTER PARADE" • "MOGAMBO"

Special Engagements of **THE BEST** film of last year (plus 9 other American Academy Awards!): "GIGI"

THE BEST FOREIGN ACTRESS OF THE YEAR!
— British Academy Award

SHIRLEY MacLAINE
IN
"ASK ANY GIRL"
M·G·M

—all THE BEST to you from Leo

ALLIED FILM MAKERS present

JACK HAWKINS

NIGEL PATRICK · ROGER LIVESEY

and

RICHARD ATTENBOROUGH

IN MICHAEL. RELPH and BASIL DEARDEN'S Production

THE LEAGUE OF GENTLEMEN

FROM THE NOVEL BY JOHN BOLAND

also starring **BRYAN FORBES · KIERON MOORE · ROBERT COOTE**

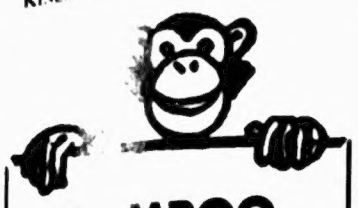
SCREEN PLAY BY BRYAN FORBES · *PRODUCED BY* MICHAEL RELPH · *DIRECTED BY* BASIL DEARDEN

First ever production from A F M **ALLIED FILM MAKERS**

MADE AT PINEWOOD STUDIOS FOR RELEASE BY RANK FILM DISTRIBUTORS LTD

TRADE SHOWS: R.F.D. Private Theatre, Thursday, March 31st at 10.30 a.m. and 2.30 p.m.

KINEMATOGRAPH WEEKLY, 31/3/60.



Kine Weekly

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News highlights . . .

New Anglo-German agreement

BETTER FACILITIES for the import of films into West Germany are provided for in an Anglo-German trade agreement signed at the Board of Trade on Friday last week. At present the quota of British films going into West Germany is 30 a year.

Announcing the agreement, the Board of Trade states: "In granting improved facilities for British films in Western Germany the Federal Republic will sympathetically and generously license beyond the actual rate of licensing in the last film year—ending August 31, 1959."

The last annual quota agreement with the Federal Republic of Germany was concluded in March, 1957. It was reviewed in 1958 and in 1959 with certain minor amendments. The new agreement recognises the extension of liberalisation in trade between Britain and West Germany since the 1957 agreement was concluded.

Pension scheme for Warner-Pathe

WARNER-PATHE is to introduce a pension scheme for all employees from May 1. Announcing this at the banquet which wound up the company's Housewarming Sales Convention last week, the chairman, Sir Philip Warter, stated that a great deal of thought had been devoted to the question of pensions.

"People with problems on their minds, particularly financial," said Sir Philip, "cannot be expected to give their whole attention to their work, and so the pension scheme is being introduced."

Sir Philip forecast that the industry was coming into an era of improvement, and with the right pictures, and the right organisation, he was confident that the company would go from strength to strength.

Bid to stop hooliganism

A BID to combat hooliganism in cinemas, London and Home Counties CEA branch is to press local authorities in its area to adopt a bye-law similar to one in Reading which makes the offence a breach of the peace and liable for a fine of up to £5.

It was agreed to make this move following a meeting on Monday between the CEA branch and the London and Home Counties SCMA branch officials when the problem was discussed.

U.S strike: no settlement yet

THE HOLLYWOOD actors' strike is still on. A cable from New York on Tuesday stated: "Reports that the strike is ended are premature."

This message is interpreted as meaning that, although the differences between the American Screen Actors' Guild and the Motion Picture Producers' Association are not yet settled, a settlement may be in sight.

The Duke of Edinburgh, the Duchess of Kent and Princess Alexandra all praised Monday's Royal Film Performance. "Each of them said they had thoroughly enjoyed the evening and thought the film—Columbia's 'The Last Angry Man'—a great and very moving picture," Ralph S. Bromhead, chairman of the CTBF, told "Kine." Story and pictures on pages 5, 6 and 7.

The Five Trades reject FFU's TV plan

EACH of the five points in the Federation of Film Unions plan to control the showing of cinema films on television has been rejected by the five trade associations. It does not, however, rule out the possibility of future talks between the two bodies.

This is the outcome of last week's meeting of the committee of the five associations when the unions' proposals were discussed. A letter notifying the FFU of the views has been sent to secretary George Elvin.

Here are the main points of the committee's decisions.

The FFU proposed that a joint consultative committee be set up between the Five A's and the unions to deal with the exhibition of cinema films on TV. Members of the Five A's considered that as they were "always prepared to meet representatives of the FFU at any time" there was no special case for the setting up of a committee for this purpose.

The FFU suggested that there should be a clause in collective and individual contracts prohibiting the showing of films on television without the agreement of the unions or individuals concerned. This was not dealt with by the Five A's as it was considered a matter for the producer associations. Producer association representatives at the meeting, though, pointed out that it appeared to them that any clause of this nature would be unacceptable to their members.

Film industry organisations with TV interests should, the FFU suggested, agree not to show films on television. The committee did not deal with this point.

It was, the committee felt, really a request to companies in the film industry with TV interests and the matter had already been reported at the last FIDO board meeting, attended by companies with TV interests. They were aware of the Federation's proposal and there was nothing the Five Associations could add.

The FFU thought there should be an arrangement for restricting the showing of features on television to selected pictures. The Five Associations did not think this the correct approach to the problem and reaffirmed its faith in FIDO.

Members felt, too, that it would be inappropriate for a body representing employers to enter into joint consultations with a body representing employees on an issue which could involve the question of industrial action by the unions against TV companies.

Fifth FFU point was that the Five A's and the unions should get together with the BBC and ITA for discussions on the question of a controlled release scheme. The Five Associations did not feel there was sufficient likelihood of a scheme of the type the unions had in mind to make it worth while opening discussions on the matter.

Long Shots

A POSITIVE and helpful decision has emerged from last week's meeting of the joint committee of the CEA and KRS in respect of the film hire relief on the £20 tax rebate.

The CEA-KRS arrangement was that the scheme for relief would operate until June 6, or any earlier date on which abolition or any further reduction on entertainments duty becomes operative.

As a result of CEA representations last week, the KRS has very generously agreed, in the event of abolition or tax reduction, to continue the scheme until April 28, when the joint committee will meet again to consider the position arising out of the Budget on April 4.

This new arrangement will prevent any confusion with regard to the exhibitors' position for, under the previous arrangement, the scheme for relief would have ceased to operate from the date of the Budget statement if it provides for abolition or any reduction in the tax.

There is no question that action has been delayed by the CEA-KRS committee.

An unfortunate choice of heading to the report of the CEA-KRS decision, which appeared in our contemporary on Monday may have created a wrong impression that action would be delayed if tax relief comes.

The decision to extend the existing arrangements until April 28 provides the necessary breathing space to review the position in the light of the Budget.

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THE GRADUAL development of Pinewood Studios as a complete production entity took another step last week with the inauguration of the new music recording studio at Denham.

Attending the press party at the newly adapted studio was a bit like visiting an island outpost of the Empire. Although no visas were demanded, we had to pass the friendly scrutiny of U.S Air Force sentries at the entrance to what was once very actively Denham Studios.

Inside, however, the atmosphere was homely, with Spencer Reis acting as host to producers and union officials as well as the press.

Wisely, the capabilities of the studio were left to speak for themselves in the form of a most impressive demonstration of simultaneous recording for both film and gramophone, but there were a few necessary, brief speeches.

Spencer Reis himself welcomed the guests and introduced Phil Green, musical adviser to the studio, who was enthusiastic about its performance: C. C. Buckle, the acoustic consultant, who explained how the results had been obtained: Cyril Crowhurst, chief sound engineer, who courageously declined to blind his listeners with science: and Alan Slagg who co-operated with Cyril in preparing the demonstration that was the highlight of the occasion.

Next stage in the development of Pinewood will be the christening of the huge new tank.

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IT SEEMS a very long time since we first heard of the idea of expanding the scope of the Philips system of automatic projection control in association with the FP20S cold light source, but the result demonstrated at the Queens, Bayswater, last week was well worth the waiting.

The months of testing and experiment put in by Philips, J. Frank Brockliss and ABC's engineering staff, led by G. E. Fielding and Nick Mole, has produced a notable advance towards the goal of perfection in presentation, particularly in the fields of focus and racking.

It was typical of ABC's way of doing such things, that Bill Cartlidge used the occasion to act as host to a large party of the company's projectionists from all over the country, both at the Queens and at an informal luncheon afterwards. Apart from its social virtues, this provided an opportunity for general, informal discussion on the merits (no demerit was mentioned) of this ingenious new development: at any rate, Frank Durban, who oversaw the construction of the console to ABC's requirements, had every reason to look pleased.

Thanks of the guests were neatly expressed by Sheridan Shaw, South London district engineer.

The success of the Philips-ABC-Brockliss installation prompts one to wonder whether these facilities could not successfully be linked with another and earlier phenomenon of automation—Projectomatic!

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"A WONDERFUL trip—everything went very well," said BFPA president, Arthur Watkins reporting on his trip to the Argentine to attend the Mar del Plata Film Festival.

Arthur was particularly delighted with the reception accorded to the British party and the high regard he found for the British production industry and its product.

The BFPA president had a busy and fruitful time by all accounts. He was host at the BFPA luncheon given to Enzo Ardigo, president of the Festival, and Senor Zolessi, head of the Argentine Film Institute.

Following the Festival, Arthur went on to Buenos Aires for a number of important meetings. He was received by President F[illegible]dizi in an audience that lasted 10 minutes afterwards had talks with Argentine For[illegible] minister Taboada, prior to trade talks at Foreign Ministry. The British Embassy staf[illegible] Buenos Aires was most helpful, said Art[illegible] The Ambassador was away at the time, John Rennie, the Charge d'Affaires, and De[illegible] Dunnett, the First Secretary, Commercial, everything possible to pave the way for visit.

The BFPA president rounded off his [illegible] with a two-day visit to Rio. He was extren[illegible] grateful for the help and hospitality he recei[illegible] from "Jamie" Jamieson, in charge of The R[illegible] Organisation's operations in Latin Americ[illegible] territory and Terry Lindner, Rank's man in R[illegible]

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THE importance which ABPC attaches [illegible] efficiency in the running of the ABC cinem[illegible] was evident at the dinner given by the circu[illegible] last week to honour the national and distric[illegible] winners of the annual good management contes[illegible]

Almost every member of the ABPC board w[illegible] present—Sir Philip Warter, Chairman; C. J. Latta, managing director; Robert Clark and D. J. Goodlatte. The only absentee was Er[illegible] Fletcher, who was kept away by important pa[illegible] liamentary business.

Among the circuit's guests, too, were Allied Artists' Steve Broidy and Norton Ritchie, here to attend the Warner-Pathe sale conference; Ken Murray, Allied Artists representative in the UK; and Macgregor Scott, managing director of AB-Pathe.

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BILL CARTLIDGE, in the chair, welcomed guests and the champion managers in a speech characteristic of his confidence in the future of the cinema side of the business and the enthusiasm which has carried him to the top in the organisation.

The presence of the ABC directors and the important guests gave the function a sense of occasion that it merited—a nice tribute to the men in the field. Congratulating Jack Wright, the national champion, who wins a trip to the U.S for himself and his wife, Bill reminded us that the winners of the previous competitions had become executives or were potential executives.

Bill offered these words of advice to those who had not succeeded in the competition. A manager, he said, must start off by imagin[illegible]g that his cinema is his own house. He m[illegible]st gain the respect and support of his staff, [illegible]o keep his theatre clean and maintain good rel[illegible] tions with patrons.

On the technical side it was important th[illegible] projection, heating and ventilation should [illegible] maintained in high order and that sales shou[illegible] be conducted in a satisfactory and pleasi[illegible] manner and, of course, that the manager sho[illegible] not neglect first-class publicity.

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APART from the formalities of the pres[illegible] tations to the winner and district champions, [illegible]e speeches were mainly in friendly and lig[illegible] hearted vein which reflects the happy fan[illegible] spirit of the circuit; but Jack Goodlatte w[illegible] out of his way to pay a special tribute to [illegible] Cartlidge, who is now largely responsible [illegible] the day to day administration of the cine[illegible] and to the departmental executives who di[illegible] much to ease the way for men in the field.

Although it was true, as Bill Cartlidge poi[illegible] out, that he was very much preoccupied w[illegible]

continued on page 30

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THE ROYAL FILM PERFORMANCE

A memorable international presentation

THE ROYAL FILM PERFORMANCE has once again proved itself the industry's Number One Night of the Year. The sights of Monday's Royal Performance, at the Odeon, Leicester Square, were set on raising £20,000 for the Cinematograph Trade Benevolent Fund—£2,000 more than last year. Its financial success is not yet confirmed; but one thing is certain: for splendour and spectacle, Monday was a Royal night for the industry which equalled all its predecessors, despite the fact that the Queen was unable to attend because of the birth of Prince Andrew.

Nearly two hours before the Royal party was due to arrive at the theatre, the crowds began to gather and set the scene. Soon they blocked the roads and pavements, waiting for a glimpse of the Royal party and the stars and personalities of the entertainment world.

And as the sightseers jostled for vantage points outside, those who had been lucky enough to get tickets for the performance took their places inside the Odeon.

For 20 minutes Gerald Shaw entertained them at the organ and then Geraldo and his orchestra took over with the music-making.

At eight o'clock closed circuit TV provided by Southern Television with commentaries by Peter Haigh and Audrey Russell, began relaying the foyer scene to those inside the cinema.

At 8.25 the Royal car was due to leave Buckingham Palace with the Duke of Edinburgh, the Duchess of Kent, Princess Alexandra, Lady Michel Davidson and Squadron Leader John Severn.

Just on 8.30 the Royal car was due to draw up outside the Odeon. The crowd watched and waited . . . and waited . . . and waited. The tension mounted. Then the Royal party arrived —twenty-five minutes late. The reason: They had been delayed by a faulty lift at Buckingham Palace.

As the car pulled up the crowds cheered and applauded and general manager Peter Hall stepped forward to receive Prince Philip.

The party moved into the foyer to be received by CTBF president Lord Rank, Ralph S. Bromhead, chairman of the fund, and Sir Philip Warter, trustee of the CTBF.

It was time for the bouquets to be presented—one to the Duchess of Kent by eight-year-old Philippa Heaton-Renshaw, god-daughter of Ralph S. Bromhead: the other to Princess Alexandra by young Sally Winckles, daughter of Kenneth Winckles, assistant managing director of The Rank Organisation.

Then the party moved to the circle lounge for the presentations—to Prince Philip by Lord Rank, to the Duchess of Kent by Mr. Bromhead and to Princess Alexandra by Sir Philip Warter.

The Duke of Edinburgh, the Duchess of Kent and Princess Alexandra are received by Peter Hall, manager of the Odeon, Leicester Square

First, the trade personalities were presented, with Sir Michael Balcon heading the line. Next to them stood Alfred Davis, president of the CEA and Mrs. Davis.

Pensioner presented

Once again, a CTBF pensioner was presented. On Monday the honour went to Mrs. S. Dunning, of Southend, the widow of a cinema manager who served the industry for nearly 50 years.

Bill Ellison, secretary of the SCMA, was next to be presented, then George Elvin, general secretary of the ACTT, and Mrs. Elvin.

The party moved on to Mike Frankovich, chairman of Columbia, and his wife; Kenneth Hargreaves, managing director of Columbia, and his wife. Frank Hill, honorary treasurer of the CTBF, was next in line, followed by Frank Hoare, president of the ASFP, and Mrs. Hoare, and Fred Kohlmar, producer of the Royal film.

Wyndham Lewis, chairman of the South Wales committee of the CTBF, and Mrs. Lewis were next in the line. Then F. Pereira, 90-year-old resident of the CTBF home, Glebelands, who had a distinguished career as a cameraman in the early days of the industry, was presented. After the Royal Party had shaken his hand they greeted Lord Radcliffe, chairman of the film selection committee, and Lady Radcliffe.

Douglas Richards, immediate past-president of the CEA, and Mrs. Richards were presented next, followed by Ted Willis, member of the TV and Screenwriters' Guild, Mrs. Willis, Kenneth and Mrs. Winckles and producer Vivian Cox.

The Royal party then moved on to the international star line-up. British stars presented included Noel Coward, Charlie Drake, Kenneth More, Anthony Newley, Cliff Richard, Terry-Thomas, John Mills and Carole Leslie.

Leslie Caron was presented. So were Spanish dancer Antonio, Mylene Demongeot, Nancy Kwan, Ruth Leuwerik, Kim Novak, Yoko Tani, Marina Vlady, Marla Landi and Mai Zetterling.

Introduction and handshakes over, the party made its way from the circle lounge to the Royal box. Trumpeters of the Life Guards sounded a fanfare and played the National Anthem. The films began.

The two shorts came first—"Sporting Life" by Hillcrest Productions, and "Polygamous Polonious," a Biographic Cartoon Film Production.

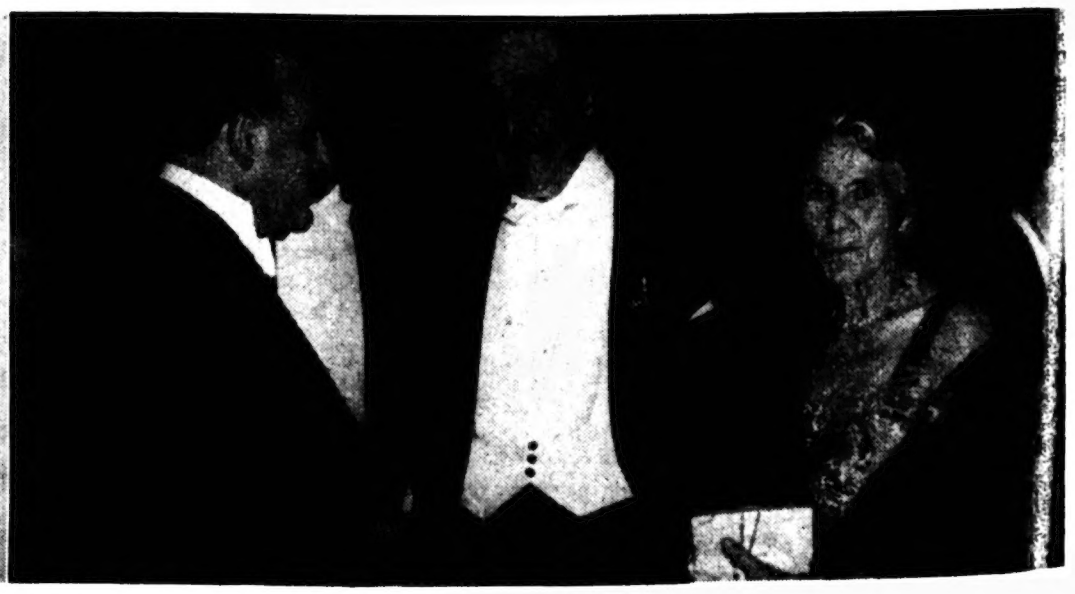
Following this was the stage presentation, "All the World's a Stage," devised and produced by Vivian Cox, in which the British stars introduced the artists from overseas. Script for the presentation was by Leslie Bricusse.

Then it was time for the Royal film — Fred Kohlmar's Columbia production, "The Last Angry Man," starring Paul Muni, David Wayne and Betsy Palmer.

After the show, the packed theatre stood for the National Anthem. The Royal party left. The stars and personalities left. And—finally—the last of the sightseers dwindled away from Leicester Square. The 1960 Royal Performance was an unqualified success.

The Royal Film Performance 1960 proved once again to be the Cinema's night of the year. Columbia's "The Last Angry Man" was the film chosen for the show. Mike Frankovich, the company's chairman, was presented to the Duke of Edinburgh by Lord Rank, president of the CTBF. Also in the picture is Mrs. Frankovich

THE ROYAL OCCASION



The Duke chatting to Ken and Mrs. Hargreaves. Also in the picture are Mike and Mrs. Frankovich; Sir Michael Balcon and Lord and Lady Rank

Fred Kohlmer, Mike and Mrs. Frankovich and Richard Quine; the Duke talks to Kim Novak and Vivian Cox

Mike Frankovich, Noel Coward and Mrs. Frankovich; Ralph Bromhead, John Davis, Mrs. John Davis and Richard and Mrs. Todd

Kim Novak and Noel Coward; Leslie Caron and Terry-Thomas

News of the Week

MPs press Chancellor on eve of Budget

ON THE eve of the Budget, MPs are still reminding the Chancellor of the cinema trade's troubles.

Stephen Swingler returns today (Thursday) to the attack which he has already pressed in the Commons on the injustice to cinemas that remains while television pays neither entertainments tax, levy, nor Sunday charity levy, and is not subject to quota.

Mr. Swingler's new point is: "Set up an inter-departmental committee to consider ways and means of either relieving the cinema trade of these obligations or spreading them more equitably."

Unfortunately Mr. Maudling, president of the Board of Trade, is likely to reply that he must not say anything which would anticipate Mr. Amory's Budget next Monday.

Leslie Spriggs was asking the Chancellor on Wednesday this week how many cinemas have closed down within the last year at St. Helens, Lancashire. Mr. Spriggs also wanted to know what representation the cinema industry had made to the Treasury about this.

Two Commons questions on film censorship have been put down by Mr. Swingler to R. A. Butler to be answered on Tuesday, May 3.

Mr. Swingler will tell the Home Secretary about anomalies in the system under which local councils use their licensing powers to censor films.

He wants Mr. Butler to consult local authority associations to see whether this system should be carried on and the possible amending of legislation.

Alternatively Mr. Swingler will ask Mr. Butler to set up a committee to investigate "the system whereby a trade organisation and local authorities at present censor films."

He will suggest that such censorship is neither necessary nor desirable.

New Anglo-Italian dubbing tax deal

CONDITIONS under which importers of Italian films into the UK can earn dubbing tax exemptions for British films going into Italy are eased under the terms of the current agreement between the BFPA, FBFM and ANICA.

Publication of the details of the agreement—reached after a meeting in Rome last October and effective from September 1, 1959, to October 31, 1960—has only just been authorised by the Italian government.

It provides also that, apart from exemptions earned by film importers, if three conditions are fulfilled the number of British films allowed into Italy free of the dubbing tax during the term of the agreement will be increased by five to 27.

The conditions are: that the Italian producers' share of the earnings of Italian films distributed in the UK for the year up to June 30, 1960, show a 25 per cent. increase over the corresponding period up to June 30, 1959;

that any obstacle will have been removed to Italian films dubbed for exhibition in the UK being dubbed into English in Italy;

that agreements shall have been concluded for two films to be made under co-production arrangements between Italian and British producers.

Another new aspect of the agreement is that the FBFM is a party to it for the first time.

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A PRODUCT OF TECHNICOLOR

Renters' licences for 9 months

IN ACCORDANCE with section one of the new Films Act, the next renters' licences will cover the nine-monthly period from April 1, 1960, to December 31, 1960, instead of the normal 12-monthly period, and will cost £7 17s. 6d.—three-quarters of the 12-monthly fee of ten guineas.

From January 1, 1961, renters' licences will cover the calendar year.

Archway Films appoints director of sales

ARCHWAY FILMS has appointed Joe Cohen, of Gala Film Distributors, as its director of sales.

Coinciding with his starting his new duties on Monday, April 4, as director of sales, under the personal supervision of Sydney Goodman (who now becomes managing director of Archway). Arthur Gelardi assumes the office of chairman of the Board.

French here for talks

A FIVE-MAN delegation of French film industry leaders arrived in London yesterday, Wednesday, for preliminary talks with the BFPA and FBFM on setting up co-production deals under the new Films Act. They were due to meet members of the BFPA and FBFM co-production committees yesterday and today, Thursday.

In the delegation are Georges Loureau, president of the French film producers' association; F. Cosne, vice-president of the association; R. Ploquin, president of Unifrance; M. Deutschmeister, director of the French export commission, and M. Dolivet, of Gray Films.

Gala in Liverpool

GALA has acquired the Scala, Liverpool, for a season, beginning May 15.

The theatre will operate as a first Continental house.

Revolutionary advance in film presentation

"THE MOST revolutionary advance since the coming of sound!" This was a comment heard at last week's demonstration, at the Queen's, Bayswater, London, of the new Philips-ABC control system, when we saw the whole of the programme run by a projectionist seated at a console in the front of the circle.

The demonstration was attended by engineers and projectionists of the ABC circuit, and by representatives of NATKE, who were welcomed by W. Cartlidge, ABC assistant managing director.

The most costly film, he said, could be ruined by poor presentation. The new system puts the projectionist in the midst of the audience, able to study every aspect of presentation. He stressed that the new equipment would in no way affect the employment of projectionists, but would make their life easier.

Mr. Cartlidge then introduced Nick Mole, circuit engineer, who briefly described the working of the control system. Then we watched a programme in miniature, which demonstrated that the projectionist at his console had complete control of every aspect of the performance, from the opening of the tabs and control of house and stage lighting, the projection of the films, and even the sales spots.

The non-sync. played, the house and stage lights dimmed, the tabs opened, and the newsreel appeared. At the end of it, the tabs closed, and reopened for the trailers, which were followed by advertising films. Then came the French feature, "The Heat of the Summer," with sub-titles; every sub-title appeared correctly positioned at the foot of the screen, instead of, as so often happens, being cut off by the cropping of the picture for wide-screen projection. Change-overs would normally be effected automatically by contacts on the film, but were also operated from the console: even to an audience of experts every change was imperceptible.

Special features

Periodically the sound was faded down, and Mr. Mole drew attention to some feature of the control system which was demonstrated: racking, focus, sound volume. A supposedly faulty discharge lamp in the projector was replaced by pressing a knob, with only a momentary drop of light on the screen.

Eighteen months ago, at Photokina, Cologne, we saw the first demonstration in the world of the Philips FP20S projector, which has made possible this remarkable advance.

Main feature of the projector is, of course, the replacement of the arc lamp, with its need for constant attention, by a tiny discharge lamp, which lends itself admirably to remote control. All the functions of the projector—stopping, starting, racking, focus, sound volume, picture brightness—were controlled from a console in the auditorium (change-over and the replacement of the lamps were effected completely automatically).

The advance from the original system to the all-embracing control system at the Queen's is

continued on page 30

World Markets

A bid to outlaw the censor in America

NEW YORK.—The Supreme Court has agreed to consider a petition of Times Film Corp. of New York which if acted on favourably could outlaw all film censorship.

The petition contends that the Chicago ordinance which requires review of films by a censorship board before their exhibition, is unconstitutional.

Experts believe that the petition is so worded that if it is upheld, it could sweep away the varied and numerous censorship laws in existence in many cities and states.

The petition came to the attention of the Court when Times asked the Chicago censorship board for a licence to exhibit the film "Don Juan" paying the required fee but refusing to show the film to the board. Mayor Richard Daley refused to grant it a licence for public showing.

The Federal District Court refused to listen to a challenge of the law's constitutionality and this was sustained by the Appellate Court.

The appeal to the Supreme Court held the lower courts to be in error citing the decision on "The Miracle" wherein the Supreme Court held films were entitled to the same protection against censorship given print and broadcast media.

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AT ABOUT the same time, MPAA president Eric Johnston delivered an attack on censorship before the annual conference of the Child Study Association of America. He also denounced unjustified criticism of the motion picture which he labelled irrational and often irresponsible.

Film censorship he denounced as a flight from freedom and an abdication of parental responsibility. He felt if a picture is considered obscene then the authorities need only resort to the anti-obscenity statutes which could stop the showing of a film and punish its exhibitor.

Criticism, Mr. Johnston maintained, turns invariably to one end—censorship, which is offered as the panacea to cure all ills and evils, real and fancied, that might exist.

He maintained that censorship "will actually degrade and lower taste."

Said Mr. Johnston, "censorship is no answer because it doesn't work. It never has. It never will. Censorship can't give us what we seek. It is negative. It can't improve quality. It can't improve taste."

The industry executive maintained that parents should fulfil their responsibilities by exercising "selectivity and discernment in guiding their children to motion picture entertainment—just as we help them to discriminate among books, music and art and all the other experiences of life."

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THE Provincial Treasurer in Ontario, Canada, has announced a one-cent reduction in the province's tax on admissions to places of amusement which could save Ontario theatremen some 300,000 dollars per year.

The tax was abolished where an admission price of less than 66 cents was charged in towns having less than 10,000 people. In municipalities having more than 10,000, the tax was reduced by one cent in each of eight admission price categories.

Thus tickets costing 84 to 93 cents will have a nine cent tax; tickets under 84 cents, eight cents tax; under 75 cents, seven cent tax; under 66 cents, a six cent levy; under 62 cents, a five cent tax; under 53 cents, a four cent tax; under 49 cents, a three cent impost; under 35 cents, a two cent levy.

Tickets over 94 cents will have a 10 per cent. tax of the price charged.

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EDWARD L. HYMAN, vice-president of American Broadcasting-Paramount Theatres which represents a circuit of some 500 theatres throughout the U.S reported last week that 1960 will top any year since 1956.

He reported that the circuit's showing for the first quarter of this year was well ahead of 1959. Barring complications by the strike in Hollywood, the outlook with the product available looked as though the momentum already established would continue through the second quarter.

His schedule of releases throughout the year as compiled by late information from the various distributors showed that there would be about 227 releases for the year.

The breakdown was as follows: Columbia, 37; 20th-Fox, 47 ("Can-Can" excluded); Warner, 21; Paramount, 22; MGM, 13 through September with "Ben Hur" not included; United Artists, 27; Universal, 28 not including "Spartacus"; Buena Vista, six; Allied Artists, 16; American International, 10.

It was pointed out that the schedule did not include 18 reissues and additional foreign pictures as well as MGM releases for the final quarter.—**Mel Konecoff.**

French industry chief woos television

PARIS.—"The French cinema wants to collaborate with television if possible," A. Trichet, president of the French exhibitors' association told me last week.

He said that French film producers would have to change their methods and start producing TV films. "We could then use some of these films to support features in our cinemas," said M. Trichet.

M. Trichet said that the decline in admissions could, in part, be attributed to poor quality support for features.

"It could be a who done it, or a comedy," said M. Trichet. "The public is sick and tired of shorts which show the same countryside over and over again or how Camembert cheese is produced."

French television chiefs are enthusiastic about M. Trichet's idea and are prepared to collaborate with French producers in making shorts.

Meanwhile, exhibitors are demanding an important reduction in taxation.

"We have seen officials of the Ministry of Culture and we have been assured that the Minister, M. André Malraux, will try to persuade the Ministry of Finance to cut entertainments tax, which, in all, amounts to 39 per cent. of the cost of a seat," said a spokesman.

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IT IS learned in France that F. Dehousse, a Belgian Senator and vice-president of the Cinema European Parliamentary Group, has suggested a meeting of representatives of all sections of the cinema industry from all the countries of Europe before the end of the year.

It is not clear whether the Senator would confine the meeting to the six Common Market countries or whether he would include the whole of Europe; but it is known that his aim is to set up a European Cinema Secretariat.

The French and the Italians are particularly keen on setting up machinery at European level to find solutions to their cinema problems. Both are, of course, unhappy about the German decision to keep restrictions on the imports of their films because the Germans consider that the film industries in both countries are receiving government aid.—**Henry Kahn.**

PRINCESS MARGARET—
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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Green Mare's Nest, The (Cross-Channel)—French**	**96 min. (X)**	Bourvil ... ... Guy Bertil Sandra Milo	Franscope and Eastman Color sex comedy melodrama hingeing on French village folks' feud. Story near the knuckle, acting and treatment uninhibited, 19th century atmosphere effective	**Gamy Continental fare strictly for art and stunt houses (NC)**
Last Angry Man, The ... (Columbia)—U.S	**98 min. (U)**	Paul Muni ... ... David Wayne Betsy Palmer	Down-to-earth melodrama with clinical fringe, adapted from Gerald Green's best-seller, about dedicated Jewish medico, practising in Brooklyn. Script uneven but Paul Muni magnificent, support first-class, direction sensitive, human asides compelling, penultimate action strong and detail faultless	**Very good general booking (C)**
Lift To The Scaffold ... (Mondial)—French	**88 min. (A)**	Jeanne Moreau ... Maurice Ronet Georges Poujouly	Crime melodrama concerning attractive woman and lover whose " perfect " murder of former's wealthy husband goes awry. Tale ingenious, acting competent, twist ending neat, staging realistic and English sub-titles fluent	**Good Continental " double bill " (C)**
Lust To Kill ... ... (British Lion)—U.S	**69 min. (U)**	Allison Hayes ... Jim Davis Don Megowan	Outdoor melodrama covering ding-dong battle between tough law officer and vengeful bandit. Yarn rugged, characters hard-boiled, by-play relevant, climax hectic and staging adequate	**Usable " second " (C)**
***Price Of Silence, The ... (Grand National)—British**	**72 min. (U)**	Gordon Jackson ... June Thorburn Maya Koumani	Skilfully carpentered small town crime melodrama about ex-convict's efforts to live down past. Cast able, direction straightforward, love interest popular and backgrounds suitably varied	**Reliable quota (C)**
Seven Guns To Mesa ... (Warner-Pathe)—U.S	**68 min. (A)**	Charles Quinlivan... Lola Albright James Griffith	Period outdoor melodrama involving stage-coach party and warring outlaws. Acting indifferent, human and romance angle slight, climax obvious	**So-so " support " (C)**
***Urge To Kill ... ... (Anglo Amalgamated) —British**	**58 min. (A)**	Patrick Barr ... Ruth Dunning Howard Pays	Pocket crime melodrama dealing with psychopathic killer who nearly passes buck to halfwit. Characters competently portrayed, direction resourceful, low life atmosphere convincing	**Reliable quota (C)**
†**Women Are Weak ... (Paramount)—French**	**92 min. (A)**	Mylene Demongeot Jacqueline Sassard Alain Delon	Eastman Color comedy telling how discarded girls gang up on incorrigible philanderer. Young players spirited, staging lush and English dialogue skilfully dubbed, but actual lines not too bright and footage excessive	**Fair average " double bill" (C)**
Young Sinners, The ... (Grand National)—U.S	**61 min. (A)**	Tom Pittman ... Virginia Aldridge Howard Viet	" Crime does not pay " about promising student who is corrupted by attractive " bad hat." Backgrounds squalid, but characterisation sharp, treatment straightforward, climax hectic and length convenient	**Reliable tough-joint " second " (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN

*BRITISH QUOTA PICTURE †IN COLOUR

The Last Angry Man

Columbia. American (U). Directed by Daniel Mann. Featuring Paul Muni, David Wayne and Betsy Palmer. 8,830 feet. Release not fixed

DOWN-TO-EARTH clinical melodrama. Adapted from Gerald Green's factual best-seller, it's about an elderly Jewish medico, practising in Brooklyn's tough quarter, who strictly observes the Hippocratic oath without tolerating phonies, has two minds when a slick TV executive wants him on a new programme, finally agrees, but dies before the broadcast. The film offers Paul Muni, absent from the screen far too long, a chance to show the younger generation that his fame wasn't built on sand. He seizes it and breathes life into the script. Its supporting players are also hand-picked: the direction is for the most part both sensitive and incisive, and atmosphere and detail are authentic. Very good general booking.

Story.—Sam Abelman, a dedicated, if sharp-tongued, Jewish doctor, has run a surgery in Brooklyn's slums for 45 years. He treats an injured girl, left on his doorstep by thugs, and his nephew, Myron, a copy boy, writes a " special " about the incident. Woody Thrasher, a high-living television representative, sorely needs a good programme and the article gives him an idea for a series about America's unsung heroes, with Sam as the first subject. Sam is not eager to play ball, but Woody, backed up by Max Vogel, Sam's social-conscious physician friend, and Myron, eventually wins Sam's co-operation. Excitement mounts, but just before the feature goes on the air Sam attends Josh Quincy, an incorrigible Negro juvenile delinquent whom he had cured of a brain tumour. Josh ignores Sam's plea that he should mend his ways, but later calls for Sam. Sam hurries back, but suffers a fatal heart attack. Woody cancels the TV programme and quietly bows out.

Production.—The picture is by no means faultless—there are some strained passages—but, by and large, it's moving and inspiring screen biography. Paul Muni plays Sam Abelman and clearly conveys the character's firm integrity, sturdy conscience, genuine love and affection for his humble patients and his fierce condemnation of rabid commercialism in his own profession and TV. David Wayne has a minor triumph as opportunist Woody; Luther Adler introduces a telling cameo as Doctor Vogel, who covets material success; Betsy Palmer pleases as Woody's wife; Nancy R. Pollock makes an understanding Mrs. Abelman; and Billy Dee Williams convinces as coloured hoodlum Josh. The Brooklyn backgrounds amplify the basic probe and the ending, though sad, is logical and showmanlike. Intensely human, the film deserves success.

Points of Appeal.—Lofty story, Academy Award portrayal by Paul Muni, first-class support, strong woman's angle, arresting title, fluent dialogue, flawless atmosphere and U certifica

continued on page 27

Your Films

by JOSH BILLINGS

West End

I TRY to be realistic when writing progress reports on pictures shown in London's West End and on release, but there's always a danger of being dazzled by the occasional turn-up and giving outsiders a false impression that our industry is bursting with prosperity. What better time than this to remind everyone, and the Chancellor of the Exchequer in particular, that Wardour Street is not paved with gold and that many halls owned by independent exhibitors have an almost uninterrupted view of Carey Street? In other words, stress cinema tax iniquity.

Admittedly, the West End is experiencing a boom, but mainly because most theatres situated in this area have gone over to the "hard ticket" policy. "South Pacific" (Twentieth Century-Fox—Todd-AO) will soon be entering its third year at the Dominion, Tottenham Court Road; "Solomon And Sheba" (United Artists—Super Technirama 70) is still comfortably exceeding break figures at the Astoria, Charing Cross Road; "Ben-Hur" (MGM—Camera 65—Panavision) looks like staying at the Empire for ever; and nothing can oust "Gigi" (MGM—CinemaScope) from the Ritz except Mr. Leo's need for a West End shop window. As for "Can-Can" (Twentieth Century-Fox—Todd-AO), it's brought the Metropole, Victoria, within the West End orbit and is confident of a long run. The aforementioned super-supers are unlikely to reach ordinary halls, anyway in their present form.

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THAT naval epic, "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) has been playing concurrently at the Odeon, Leicester Square, the Rialto, Coventry Street, and the New Victoria. Concrete evidence that big 'uns are in short supply.

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"CONSPIRACY OF HEARTS" (Rank—British) enjoyed a highly successful run at the Leicester Square Theatre. It's also a bespoke box-office proposition; but they are all too rare.

\+ + +

THERE is no denying that "School For Scoundrels" (Warner-Pathe—British) had a smashing opening weekend at the Warner Theatre, but West End success can be deceptive. For instance, "Carlton-Browne Of The F.O." (British Lion—British) hit the jackpot at the Warner Theatre, but fell short of expectations on tour.

\+ + +

"LET'S GET MARRIED" (Eros—CinemaScope—British) did a satisfactory three weeks' stint at the Carlton, Haymarket, but, remember, it was supported by the live Anthony Newley Show. It won't have the same backing when it's released.

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THERE have been no long queues for "Summer Of The Seventeenth Doll" (United Artists—British) at the London Pavilion. It's paying for its keep, but greater things were anticipated.

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"HOUND DOG MAN" (Twentieth Century-Fox—CinemaScope) is getting by at the Odeon, Marble Arch, but will hardly break records. Those who should know rate its chances on release no higher than average.

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PARAMOUNT'S "double bill." "Heller In Pink Tights" (American) and "Women Are Weak" (French), scored reasonably well over the week-end at the Plaza. Its footage alone must attract bargain hunters.

\+ + +

"I'M ALL RIGHT, JACK" (British Lion—British) is really clicking at Studio One, Oxford Street, on its return visit, but it comes into a category of its own. Comedy money-spinners like it and the "Carry On" (Anglo Amalgamated—British) series are, unfortunately, few and far between.

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LEAVE out the "hard ticket" jobs, most of which have so far escaped entertainments tax, and the West End doesn't look quite so rosy.

On release

NOW let's survey the general releases. "Our Man In Havana" (Columbia—CinemaScope—British) had a record breaking run at the Odeon, Leicester Square, but it's not making such a mighty impact on the suburban box-offices. It is, nevertheless, the best of the current offerings.

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THERE have been no complaints about "A Touch Of Larceny" (Paramount—British). It appealed more to good- and high-class audiences than the cap and muffler trade, but registered on balance.

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"HAPPY ANNIVERSARY" (United Artists) hasn't exactly taken the cake, but is leaving the exhibitor with a few worthwhile crumbs. A case of being thankful for small mercies.

\+ + +

IT WAS impossible for "The Wreck Of The Mary Deare" (MGM—CinemaScope) to have a West End presentation, but the critics were lavish in their praise of the film. Their lauding, although merited, cut little ice.

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"THE BRAMBLE BUSH" (Warner-Pathe) caught the blight. On the last leg of its three runs, the sex melodrama has yet to strike fertile soil.

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THERE'S nothing to write home about "The Story On Page One" (Twentieth Century-Fox—CinemaScope). The trial melodrama has a fine cast and is first-rate of its type, but the masses fought shy.

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"JAZZ BOAT" (Columbia—CinemaScope—British) slipped down the runway last week, but is struggling hard to keep its head above water. It'll take all star Anthony Newley's pull to prevent it from sinking.

continued on page 14

EXHIBITORS... follow the example of

THE 3 WISE MEN

RALPH BLACK (Derby)
CECIL FREEMAN (Hull)
FRANK LEDGER (Tottenham)

BOOK

WASP WOMAN x **BEAST FROM HAUNTED CAVE**

AND ENJOY BUMPER BOX-OFFICE

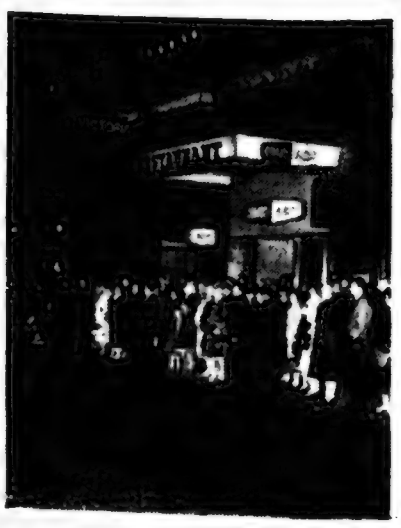
Advance bookings nearly double those of "South Pacific" gave a fine send-off to Twentieth Century-Fox's "Can-Can" which had its European premiere at London's Metropole, Victoria, last week. Floodlights, Can-Can girls and a £15,000 diamond garter were among the gimmicks which heralded the Todd-AO production. Above: Mrs. J. F. Pattinson and her daughter receiving garters from a Can-Can girl

'CAN-CAN' IS A SUCCESS IN ADVANCE

Above (left): Sam Redford, Juliet Prowse, dancing discovery of the film, and John and Mrs. Davis. Centre: Sam Redford, Juliet Prowse and Mr. and Mrs. White. Right: Can-Can girls distributing garters to Sam Redford and Leslie and Mrs. Faber. Below (left): Larry and Mrs. Kent with Can-Can girls Centre: Sir Brian and Lady Mountain. Right: Fred and Mrs. Fred Hutchinson and Micky and Mrs. Shipman

Earl and Lady Beatty

Above (left): Can-Can girls with Juliet Prowse and Sam Redford. Centre: Sol Sheckman and Miss Proud with Can-Can girls. Right: Bessie Braddock with Sally Douglas who is wearing a £15,000 diamond garter. Below (left): Crowds lining both sides of the street outside the Metropole. Left centre: Mrs. Pattinson and her daughter with Sam and Mrs. Redford. Right centre: Nunnally Johnson, Bob Goldstein, Mrs. Nunnally Johnson and Mrs. Jean Negulesco. Right: The girls dancing the Can-Can outside the theatre



YOUR FILMS—continued from page 11

SO FAR "Bluebeard's Ten Honeymoons" (Warner-Pathe—British) is finding the going rough. This intelligence will surprise none who has seen the film.

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ONE OF the best programmes at the moment is the Rank-Miracle X certificate bill. "Too Young To Love" (British) and "Assault In Broad Daylight" (Swiss). I don't know who brought about the marriage of these two melodramas, but whoever it was he deserves a medal.

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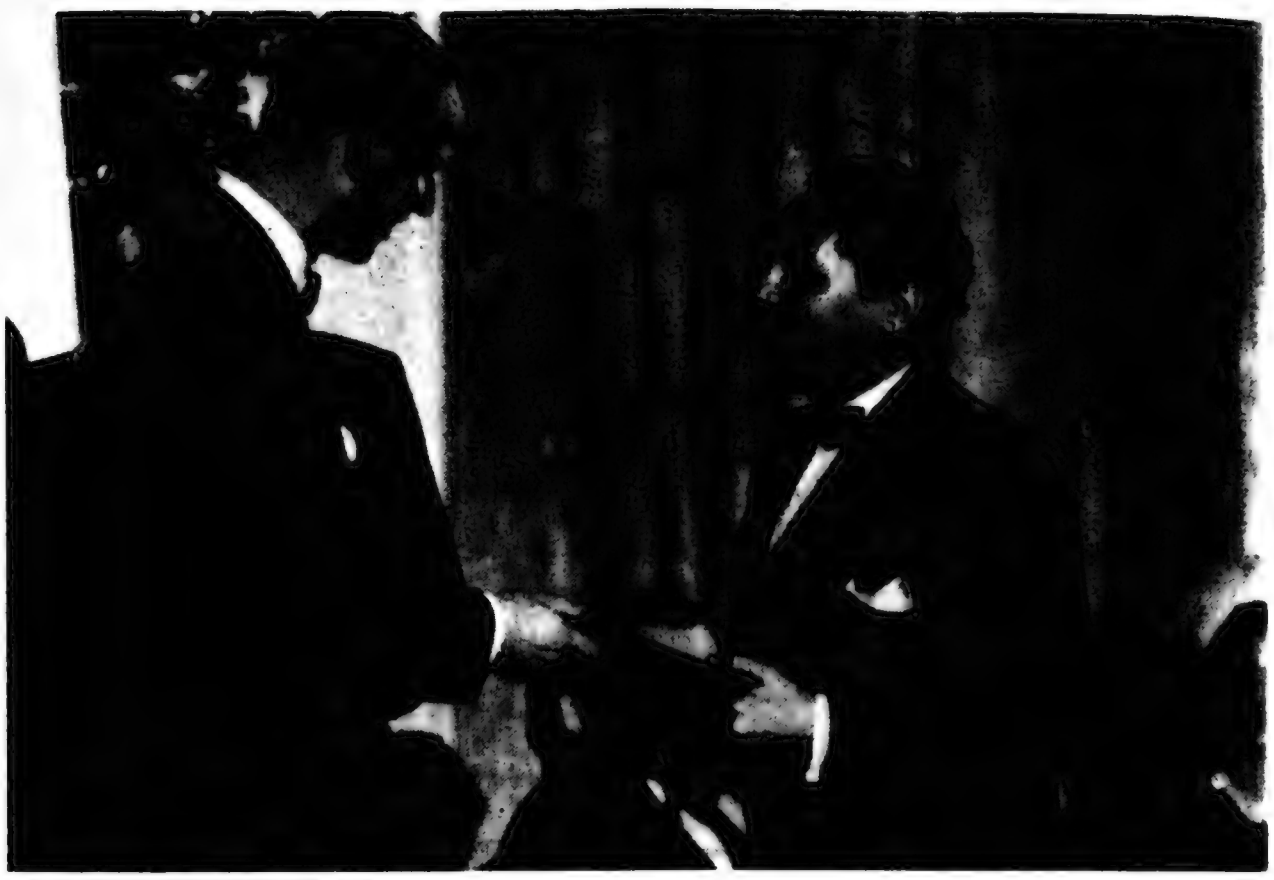
IT'S PERFECTLY clear from the above survey that there are not nearly enough money-making films around to meet the challenge of tax-free TV. Last year in my annual summing up I could only name 46 better-than-average pictures, although 156 are needed for the circuits alone. It looks as if there'll be even less this year, but it's within the Chancellor of the Exchequer's power to increase the exhibitors' take on all films by abolishing the cinema tax.

Wave your magic wand, or rather waive the tax, Mr. Heathcoat Amory, and become the box-office star of 1960!



On behalf of Audrey Hepburn, Peter Finch receives the award for the best British actress of 1959, from the Duke of Edinburgh, at the Dorchester Hotel, London. The award, voted for annually by the Society of Film and Television Arts, was given for Miss Hepburn's performance in Warner-Pathe's Technicolor drama, "The Nun's Story." Peter Finch co-stars in the picture

RENTERS' NEWS

'Angry Man' to play National Circuit

COLUMBIA'S Fred Kohlmar production, "The Last Angry Man" the Royal Performance film, is to be generally released on May 30 on the National Circuit. The picture, which stars Paul Muni, David Wayne and Betsy Palmer had its British premiere at the Odeon, Leicester Square—being presented as the Royal Film Performance on Monday, in the presence of the Duke of Edinburgh, the Duchess of Kent and Princess Alexandra. On Tuesday, March 29, the film started its run at the Columbia Theatre, Shaftesbury Avenue.

"The Last Angry Man" was directed by Daniel Mann from a screenplay by Gerald Green, based on his best-selling novel.

'Ben-Hur' matinees for Royal wedding

MGM will stage extra matinees of "Ben-Hur" at the Empire Theatre, Leicester Square, during the period of the Royal Wedding celebrations. Extra shows are scheduled for May 5, and on the actual wedding day, Friday, May 6.

Extra matinees of "Ben-Hur" are also being held at Easter (from April 18 to 22 inclusive, and on April 26 and 28); at Whitsun (June 6); August Bank Holiday (August 1), and at Christmas (December 26 to 30 inclusive). All these are in addition to the regular weekly matinees on Wednesdays and Saturdays.

At the adjacent Ritz Theatre, MGM's "Gigi" is also continuing to capacity business, and extra matinees are scheduled for Easter.

Anglo sets premiere for 'Peeping Tom'

THE world premiere of Anglo Amalgamated's new British thriller, "Peeping Tom," will be held at the Plaza, Piccadilly, on Thursday, April 7.

The London trade show of the Michael Powell production will be held at Studio One, Oxford Street, today, Thursday, March 31, at 10.30 a.m.

Over 500 guests will attend the premiere, including leading trade personalities, stars, producers and directors and social celebrities.

Carl Boehm, star of "Peeping Tom," will fly over from the Continent for the premiere.

"Peeping Tom," produced and directed by Michael Powell, stars Carl Boehm, Moira Shearer, in her first dramatic role, Anna Massey and Maxine Audley.

Scripted by Leo Marks, it is claimed by Anglo to be the most intensely dramatic and intriguing thriller ever produced by the company.

'Big Fisherman' lands a fine haul

DESPITE the worst snow storm in New York since 1949, Rowland V. Lee's "The Big Fisherman" took a total of 566,000 dollars in five days in its 73-theatre greater metropolitan New York engagement.

This is the biggest New York metropolitan gross for any picture released by the company since Walt Disney's "20,000 Leagues Under The Sea."

"The Big Fisherman," a multi-million dollar Technicolor production, will have its European charity premiere at the Astoria, Charing Cross Road, on May 9.

Starring Howard Keel, Susan Kohner, John Saxon, Martha Hyer and Herbert Lom, the film is directed by Frank Borzage.

'Mouse' scores on the Continent and in U.S

COLUMBIA'S "The Mouse That Roared" is doing very well on the Continent and in America claims the company.

In Paris, the comedy is in its eighth week and still running; in Amsterdam it is in its

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Leslie Caron receives Shirley MacLaine's award. Shirley was voted best foreign actress by the Society of Film and Television Arts, for her role in MGM's Euterpe production " Ask Any Girl "

seventh week; Stockholm in its sixth week, and at Gothenburg, " The Mouse That Roared " has recorded 91 per cent. capacity—a record for Columbia.

The Peter Sellers, Jean Seberg picture has been running for 21 weeks in New York—and is still running. In Chicago, the record is 18 weeks, in San Francisco and Los Angeles 12 weeks and New Orleans 5 weeks.

The film was directed by Jack Arnold for producer Jon Pennington and executive producer Walter Shenson, whom Columbia has just signed as an independent producer.

One in two saw 'Nurse' in Wellington, N.Z

OVER 76,000 people—over half the total population of Wellington, New Zealand—saw Anglo Amalgamated's " Carry On Nurse " during its record-breaking run at the State Theatre there.

The Peter Rogers production broke every record at the theatre during its 11 weeks' run.

'Hearts' strong in two capitals

RANK FD's " Conspiracy Of Hearts," now in its sixth week at the Leicester Square Theatre, maintains its tremendous crowd-pulling reputation according to manager J. S. Palmer.

Reports from the Metropole, Dublin, show that the film is matching its brilliant West End career.

The picture is a Rank production.

RFD's " X " drama " Too Young To Love " chalked up excellent business in NW London, states the company.

" Too Young To Love " is a Welbeck Film Distributors presentation.

Preminger casts three more

PRODUCER-DIRECTOR Otto Preminger has signed Alexandra Stewart, Felix Aylmer and Marius Goring for his forthcoming picture, " Exodus."

Three Archway films are retitled

THE new Archway release " London Calling North Pole " has now had its title changed to " House Of Intrigue." " House Of Intrigue " is in Technicolor and CinemaScope and stars Curt Jurgens and Dawn Addams.

Another Archway Technicolor film " Aphrodite, Goddess Of Love " has been retitled " Slave Women of Corinth."

" The Only Hope " is Archway's third title change. It is now called " Torpedo Zone."

'Oklahoma!' opens in Southampton

THE Todd-AO version of " Oklahoma! " opened its run at the Southampton ABC with a charity performance.

Three-quarters of the proceeds went to press charities and the remaining 25 per cent. to the CTBF.

Doris Day's 'Daisies' at Carlton

DORIS DAY and David Niven are the stars of MGM's " Please Don't Eat The Daisies," which opens its West End premiere engagement tonight (Thursday) at the Carlton, Haymarket.

" Please Don't Eat The Daisies," a Euterpe Production, is in CinemaScope and Metrocolor. Following its West End run it will be generally released on April 18.

'Stretch' was nearly at the top

DURING its three-week London release, " Two-Way Stretch " grossed only a fraction less than the phenomenal " Room At The Top " —although it played eight fewer key theatres.

Outside London the success story continues. In Birmingham, Dublin and other situations, " Two-Way Stretch " has been held over following useful business.

And at the Playhouse, Hampstead, Peter Sellers fans flocked in to break the all-time house record.

Paramount's 'Naples' gets a new title

NEW TITLE for " Bay of Naples " is " It Started in Naples." The Clark Gable-Sophia Loren-Vittorio de Sica production for Paramount was produced by Jack Rose and directed by Melville Shavelson.

In VistaVision and Technicolor, the picture, a comedy of international romance with music, was filmed in Rome, Naples and Capri.

continued on page 24

"Sporting Life"

Royal Command Performance
28th March, 1960

Produced and Directed by Sean Graham

M.C.A.
139 · Piccadilly · W.1

Production

by BILL EDWARDS

'THE NIGHT . . .

. . . WE GOT THE BIRD' is the title of Rix-Conyers' first production for its three-picture deal with British Lion. It's now shooting at Shepperton. Seen getting the bird here are director Darcy Conyers, actor-manager Brian Rix and Liz Fraser

OPINION is still sharply divided on the question: "Is there such a thing today as a family audience?"

On the one hand you have the sad spectacle of the manager remembering that the "Viennese Waltz" once brought the whole family to the cinema. On the other you have the manager grinning from ear to ear because this week he is showing "Mam'selle Striptease from Outer Space."

It is only the recent trend of harmless, down-to-earth British comedies that has made film-makers realise the habit of family picture-going may not, after all, be completely lost.

Family audience

Newest members of the comedy school are actor-manager Brian Rix and Darcy Conyers. From his experience at the Whitehall Theatre, Rix never doubted there was still a family audience, and with director Darcy Conyers—a former actor who had been with him in "Reluctant Heroes"—formed his own production company.

Their first film, for Sydney Box Associates, was "The Night We Dropped A Clanger." Rix, the only person to present and star in three consecutive plays, each running more than a thousand performances, knew exactly the appeal of farce in London. But would it appeal outside?

It did. "The Night We Dropped A Clanger" broke box-office records throughout the country.

"It was completely unpretentious, straightforward humour," said Rix, "but one of the most interesting things about the picture was that we didn't attract the rowdies and the Teddy Boys, those characters who think a visit to the cinema isn't complete without a razor or a bicycle chain.

"Instead we had parents bringing their children."

It was originally planned to make four comedies for Sydney Box Associates, but following the illness of Sydney Box the arrangement was shelved.

Rix-Conyers now has a three-picture deal with British Lion and the first is filming at Shepperton—"The Night We Got The Bird," based on the Whitehall farce "Lovebirds."

Attractive deal

Said Rix: "British Lion has given us a very attractive deal and has completely covered the financial side. Neither Darcy nor myself has a penny in the picture.

"At the same time we are not taking a fee for our services and are working on a percentage-of-the-profits basis. That way we stand to make a fortune—or nothing at all."

The cast of "The Night We Got The Bird" covers most of the best-known names in British comedy, and in addition to Rix includes Dora Bryan, Leo Franklyn, Irene Handl, John Slater, Liz Fraser, Robertson Hare, Kynaston Reeves, John Le Mesurier, Reginald Beckwith and Ronald Shiner.

Further "The Night We . . ." titles are being prepared by Rix-Conyers. The next, "The Night We Sprung A Leak"—the story of a plumber, for the record—is set to start in a few months' time.

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KAY AND BILL LUCKWELL—of Winwell Productions—had a special invitation to the Cartagena Film Festival which opened at the weekend.

They went not as members of the BFPA delegation, but as personal guests of the Mayor of Cartagena, a mark of appreciation for the assistance the Luckwells had given the festival authorities.

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PRINCIPAL photography has finally started on Carl Foreman's "The Guns of Navarone"—after six weeks' second unit shooting.

Director J. Lee Thompson spent his first day filming one of the opening sequences of the picture where the tough band of Allied saboteurs, led by Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle and James Darren, make one last attempt to silence the German "crunch" guns on Navarone—and so save the lives of 2,000 British troops cut off on the nearby island of Kheros.

Nothing has been spared in the action scenes. Greek service chiefs General Varos and Admiral Fifas lent 12 destroyers, tanks, military equipment and arranged for a thousand trained troops to go to Rhodes to act as German occupation forces.

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ANGLO AMALGAMATED has bought the screen rights of James Barlow's best-seller "The Patriots"—according to Nat Cohen the most exciting property acquired by Anglo since the company went into production.

Anglo production executive David Deutsch

continued on page 24

"SCHOOL FOR SCOUNDRELS"
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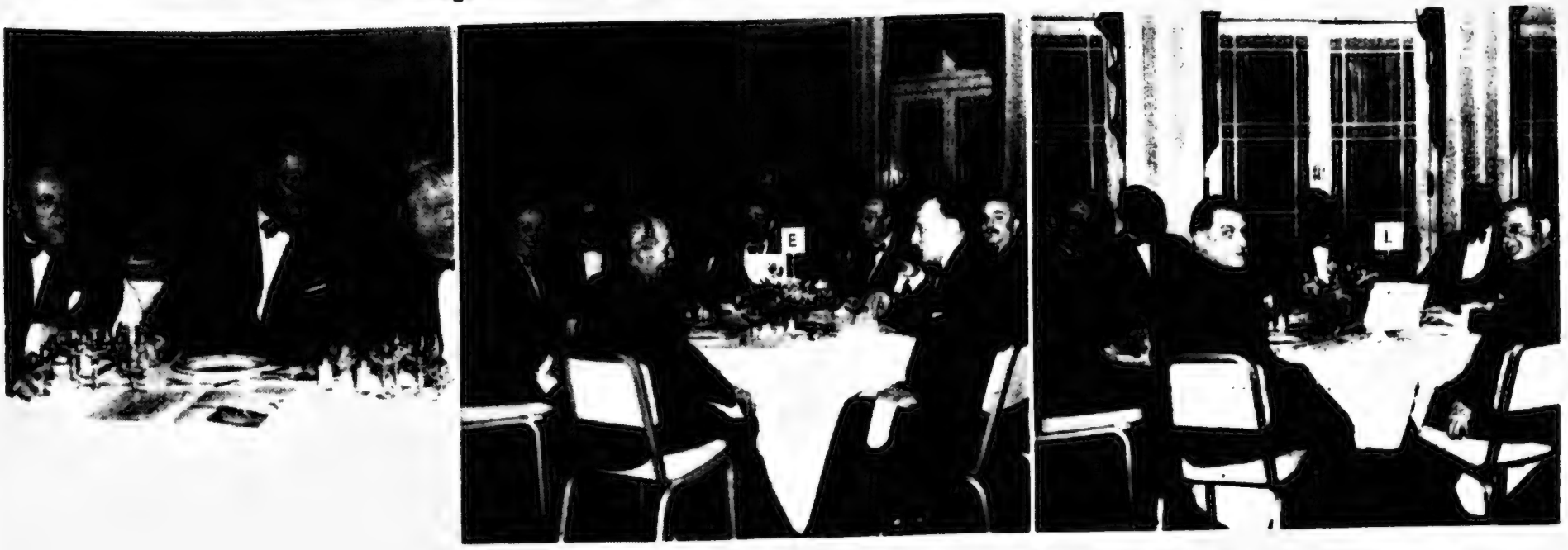
ABC CHAMPION MANAGERS' BIG NIGHT

Champion manager, Jack Wright, of the Savoy, Brighton, and 20 district winners were honoured at a dinner organised by Associated British Cinemas. W. Cartlidge, assistant managing director of ABC, presented the awards, and paid testimony to the high standard of management throughout the circuit. Champion manager Jack Wright, seen on the left receiving an illuminated address from W. Cartlidge, won a visit to New York with his wife while runner-up J. B. Fisher of the ABC, Hull, won £100

Above: J. B. Fisher receives his district trophy from W. Cartlidge; D. J. Goodlatte, managing director of ABC, proposes the toast to the champion; D. J. Goodlatte and Sir Philip Warter, chairman of ABPC; R. Clark, K. Murray, J. Wright and L. M. Repper. Below: W. Cartlidge and C. J. Latta chat with Steve Broidy, president of Allied Artists; C. D. Revis, A. K. Ewin, N. Taylor, C. Phillips, E. Player, H. Grossman and J. W. Wilkinson; C. J. Rawley, W. Prodgers, P. L. D. Reeves, F. Harper, D. R. Tidy, F. Adair and I. R. MacAlister



The world premiere of Warner-Pathe's comedy "School For Scoundrels" at the Warner Theatre, Leicester Square, was one of the most glamorous turn-outs seen in the West End for a long time. Focal point of interest in the circle lounge was a miniature College of Lifemanship, where the guests queued up to receive their "one-upmanship" diplomas, a scroll individually inscribed with their names. Above: Jackie Rae, Terry-Thomas, Mrs. Nell Rae, Janette Scott and Hal E. Chester

'SCHOOL FOR SCOUNDRELS' PREMIERE

Above: Front-of-house; Janette Scott with J. R. Wallis and Hal Chester. Below: Michael Medwin arriving with party including newspaper chief Ro Thomson; Robert and Mrs. Hamer

Lou and Mrs. Lewis (right) with Percy Livingstone

Above: Raymond Massey, Stephen Potter and Lord Montagu; David Pelham and Louis Hayward. Below: C. J. and Mrs. Latta; Earl and Lady Attlee

Television

by TONY GRUNER

THIS week I would like to make a prophecy. Within the next two years Independent Television Corporation will be one of the world's most prosperous film-television production-distribution companies: and by then it will be 100 per cent. British.

I have come to this conclusion after interviewing Val Parnell, managing director of ATV, and Lew Grade, managing director of ITC, and also after seeing some of ITC's new British TV film product.

Both Parnell and Grade told me that they welcomed an opportunity to make a frank statement about their recent bid to buy out the Jack Wrather Organisation and to turn ITC into a wholly British-owned subsidiary of ATV.

Management

Said Parnell: "The deal has not yet been signed, although we anticipate it going through shortly. We offered about £2,150,000 to purchase the remaining shares of the company. Our reason for doing so was quite simple. We felt it was better to have a single management running an important company like ITC, rather than dual management.

"Not that we didn't see eye to eye with Wrather, but we wished to build up a completely British company in the world markets, rather than an English company with American shareholders."

Understanding

I asked Parnell and Grade who would control the American activities of ITC. Grade replied: "Michael Nidorf who has been associated with me for over 12 years and who has a complete understanding of our thinking and interests. He will be the chairman of the company, while Walter Kingsley will remain president, the position he held with the old organisation."

Is the product line-up of ITC large enough to keep going such an international organisation and to satisfy customers throughout the world and particularly in America? Parnell said: "Well, we have plans to make at least five or six series a year over here, apart from negotiations now taking place with a major American company to make pilots and series which we will finance and distribute."

Grade added: "Here are some of the titles: 'Hong Kong Harbour,' which will shortly go into production with locations in Hong Kong: 'Ambassador's Daughter,' a situation comedy; an untitled series of insurance adventures: 'Ghost Squad,' which is based on the recent book by Tom Tullett, crime reporter of the *Sunday Pictorial*.

Definite

"This last project which will be made in conjunction with The Rank Organisation, is likely to be a series of one-hour shows. We are also proposing to make a series of one-hour programmes starring Robert Morley with the title of 'Mr. Brilliant.' All these projects are definite. The only thing is that some may be changed from half-hour to one hour—it depends on all sorts of factors, including trends in America."

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GRADE pointed out that he felt many American companies would want their product distributed by ITC because of its overseas sales superiority in the Eastern Hemisphere. He said: "We have told the companies that, if their programmes are suitable, we will always show them on the British networks. But, failing that, we can guarantee them a better distribution in the Eastern Hemisphere than any other company in the world.

"We started early on in the business of overseas selling. Stations all over Europe, the Far East, the Middle East, and in the British Commonwealth were provided with programmes when they had little money. They haven't forgotten their friends, and last year our gross revenue for programmes sold by ITC was over $2½ million. This year the figure will be higher.

Always prepared

"We are now selling programmes in practically every country in the world. We were the first to sell shows in Czechoslovakia, Poland and Yugoslavia. No matter how small the station, we are always prepared to offer programmes at prices suitable to our customers.

"Elkan Kaufman, who has been with us for 15 years, is our overseas sales manager, and among the many countries now taking our programmes are the Netherlands, Portugal, Japan, South Africa, Sweden, Denmark, Iran, Luxembourg, and Cyprus. We were even the first to sell TV programmes on board ships: so there is not much about overseas salesmanship, particularly in the Eastern Hemisphere, that we don't know."

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WHAT are the immediate prospects for business in America? Parnell dealt with this one: "We already have two fine series to be offered for network sales, 'Danger Man' with Patrick McGoohan: and 'Whiplash,' which was made in Australia and looks like being a very fine product indeed. In the meantime, 'The Four Just Men' has really got on and has now taken more than $1,800,000."

I asked Grade the perennial question about what incentives there were for British producers to make series with ITC. He gave me his perennial answer: "We welcome any projects. If a producer comes to me with a good idea, I will lock the door and won't let him out until we have signed a deal. We will completely finance any good series and also offer the producer a reasonable proportion of the residual net profit."

Spectaculars

Then I asked why Sapphire, which, in conjunction with ITC, was responsible for two of the most popular series, "Robin Hood" and "The Four Just Men," was not involved in any of these new projects. Said Grade: "Sapphire have not come up with the sort of ideas in which we are interested."

At this point Parnell was called away and I continued my discussion with Grade. I asked him if he was interested in European co-production. He said he wasn't: "We believe that this country has a tremendous wealth of talent and creative ability, from the technical as well as the acting point of view. If necessary, we might bring over a foreign actress or an American actor, but that is as far as we will go. We sometimes get scripts written from outside the country. In fact, we get the best scripts wherever we can find them, but we want ITC to be as British as possible."

On the recent developments of video-tape, Grade had this to say: "We tape many of our programmes and are selling them abroad, particularly in the Commonwealth. We have an Ampex converter for transmitting programmes on 525 lines which is being used by a number of U.S networks in co-operation with us. In fact we are planning no fewer than 12 spectaculars which will be taped over here and in Europe and made for networks and directly on behalf of New York sponsors."

One-hour shows

I asked him about the recent BBC deal with William Luckwell to kinescope and record electronically a series of 26 one-hour shows, based on the stories of Georges Simenon. Grade said: "Yes. The BBC scooped us. Luckwell offered us the deal first but we turned it down. The quality of kinescope, as far as I have seen, is not good enough to be sold to our customers and, therefore, we are sticking to ordinary film production and video-tape."

Returning again to the sales in the Eastern Hemisphere, Grade told me that it was now possible to secure, in gross revenue from this market, 30 per cent. of the costs of a British film sale. "Within a year or so," he said, "the figure will be 40 per cent. and later it will increase."

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GRADE then asked me whether I would like to see some of the films of "Danger Man." A few hours later I sat in the private theatre at Television House and saw three films of the series.

Bang the drums, sound the cymbals—"Danger Man" is not only the best British television series ever presented on television, it can stand comparison with anything so far seen from Hollywood and New York. Patrick McGoohan plays John Drake, a security agent attached to NATO, who is called on to handle cases involving countries in the Western alliance. Produced by

continued on page 24

ST. JOHN'S WOOD STUDIOS
TEN MINUTES FROM THE WEST END
TWO SOUND PROOFED STAGES
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MAXINE AUDLEY

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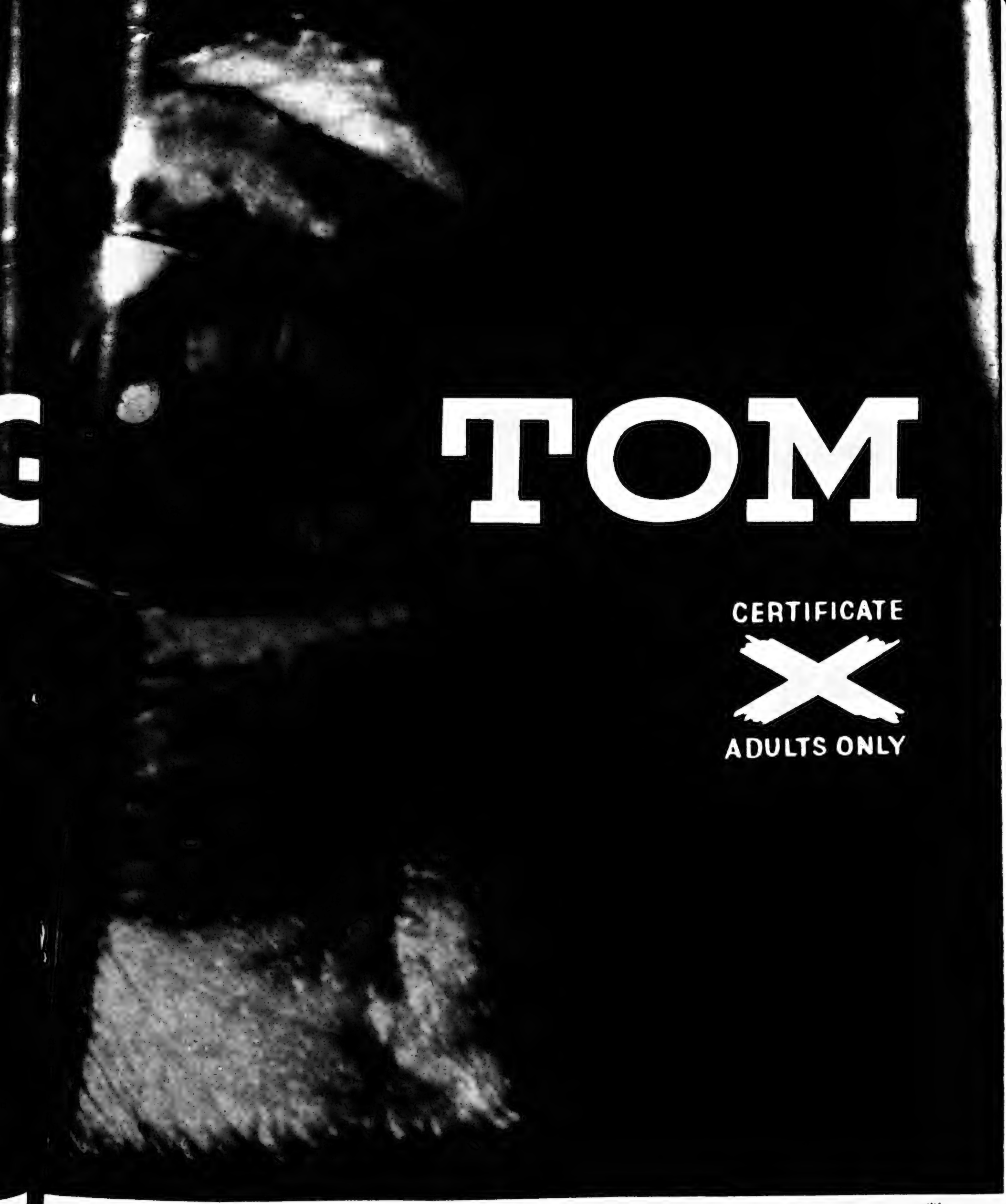

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PRODUCTION—contd. from page 16

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L. Atkins, Globe, Dusseldorf, used all the familiar cartoon characters for a display on his cartoon programme and **W. Hall** at the Elizabeth, Krefeld, made another of his fine home-made eye catchers for "The Blue Angel." This was just the display to appeal to the troops.

Regimental

Backs were straight, accents clipped and ties regimental at the Gaumont, Cheltenham, for the special preview of "North West Frontier." **E. A. Gislingham** had invited old soldiers who had served in India to be his guests.

Naturally, the film called up many memories for them, and a BBC interviewer was there to record the impressions for his radio feature.

Mr. Gislingham had designed an invitation "signal" worded and printed in just the manner old soldiers would understand and appreciate. "The patrol will mobilise at the Gaumont Frontier Post at. . . . All officers are requested to acknowledge receipt of the order . . ." and from the letters of acceptance Mr. Gislingham has included in his report, they fully entered into the spirit of the occasion.

Guitarist, and Top Rank recording artist, Bert Weedon opened the Top Rank Turntable Club at the Odeon, Hackney, for **D. O'Loughlin.** Teenagers are invited to enrol and meet every Sunday in the cinema to hear Top Rank releases and discuss their musical likes and have visits from recording artists. This is a movement that can well spread all over the country, not only as a means for plugging the companies' records, but as a general movement to fill in the leisure time so many teenagers seem to have a surplus of.

The Mayor and Mayoress of Derby and members of the council were **L. Wilkinson's** guests at the Odeon, Nottingham for the personal appearance of Kenneth More, for "North West Frontier." The star presented a cake, made in the shape of a fort, to two nurses for the patients at the Children's Hospital, and also presented awards for courtesy and good service to the theatre's staff.

This personal appearance tour has been an outstanding success, and with artists as co-operative, and as much a crowd puller as he is, many more such national tours could be arranged. Good press and civic participation was also achieved for his visit to the Odeon, Manchester, and **J. Sanders** had arranged that a cheque for the Kay Kendall Fund for £550 which had been collected at the theatre be handed over by the star.

L. Brinley, Gaumont, Exeter, had members of the RNVR as his main guests for the opening night of "The Navy Lark." A foyer display on naval recruiting produced the right atmosphere.

Prologue

George Newman, Capitol, Leith, certainly went to town to get the right atmosphere for "The Mummy." Apart from a wide selection of shop display and window stickers, he used his own "mummy" for good spine-chilling effects.

The week prior to playdate and immediately following the trailer, a short prologue was staged, with the mummified character appearing with a young lifeless girl in his arms.

An advance plug and challenge was given over the PA. The "mummy" as well as making a town tour was also hidden behind curtains in the main foyer and patrons were challenged to look behind these to find the mummy's hands reaching out for them.

John Lake, Savoy, Luton, has the odd hobby of collecting autographed pound notes, odd that is, in that he supplies the notes to be autographed! He does not fail to make the fullest capital out of this, for recently I have seen mention in many magazines; and the *Evening Standard* carried a picture of him proudly showing his collection.

At the Gaumont, Ipswich, **D. P. Lowe** had a series of good displays in shop windows for "These Thousand Hills." He also used the large walking book stunt for a town tour, and ran a contest on naming what makes a good Western —the prizes "giant Western novels."

W. Roberts of the ABC, Wallasey, arranged a reciprocal tie-up with local travel agents for "Tommy the Toreador" and this foyer display was his contribution

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F. **A. Middleton** at the same theatre found he had no trouble in getting participants in his bongo playing contest being run at the theatre for "Expresso Bongo." Presswise this gained top mentions and with the large displays at all record shops, attracted the right audience.

Some more entries in the AKC Showman's Certificate Award: **D. Hood,** a relief manager, made an appropriate display for "King Creole" in which record covers and pictures of Presley were displayed with guitars and sheets of music. It looks most attractive.

L. Atkins, Globe, Dusseldorf, used all the familiar cartoon characters for a display on his cartoon programme and **W. Hall** at the Elizabeth, Krefeld, made another of his fine home-made eye catchers for "The Blue Angel." This was just the display to appeal to the troops.

Regimental

Backs were straight, accents clipped and ties regimental at the Gaumont, Cheltenham, for the special preview of "North West Frontier." **E. A. Gislingham** had invited old soldiers who had served in India to be his guests.

Naturally, the film called up many memories for them, and a BBC interviewer was there to record the impressions for his radio feature.

Mr. Gislingham had designed an invitation "signal" worded and printed in just the manner old soldiers would understand and appreciate. "The patrol will mobilise at the Gaumont Frontier Post at. . . . All officers are requested to acknowledge receipt of the order . . ." and from the letters of acceptance Mr. Gislingham has included in his report, they fully entered into the spirit of the occasion.

Guitarist, and Top Rank recording artist, Bert Weedon opened the Top Rank Turntable Club at the Odeon, Hackney, for **D. O'Loughlin.** Teenagers are invited to enrol and meet every Sunday in the cinema to hear Top Rank releases and discuss their musical likes and have visits from recording artists. This is a movement that can well spread all over the country, not only as a means for plugging the companies' records, but as a general movement to fill in the leisure time so many teenagers seem to have a surplus of.

The Mayor and Mayoress of Derby and members of the council were **L. Wilkinson's** guests at the Odeon, Nottingham for the personal appearance of Kenneth More, for "North West Frontier." The star presented a cake, made in the shape of a fort, to two nurses for the patients at the Children's Hospital, and also presented awards for courtesy and good service to the theatre's staff.

This personal appearance tour has been an outstanding success, and with artists as co-operative, and as much a crowd puller as he is, many more such national tours could be arranged. Good press and civic participation was also achieved for his visit to the Odeon, Manchester, and **J. Sanders** had arranged that a cheque for the Kay Kendall Fund for £550 which had been collected at the theatre be handed over by the star.

L. Brinley, Gaumont, Exeter, had members of the RNVR as his main guests for the opening night of "The Navy Lark." A foyer display on naval recruiting produced the right atmosphere.

Prologue

George Newman, Capitol, Leith, certainly went to town to get the right atmosphere for "The Mummy." Apart from a wide selection of shop display and window stickers, he used his own "mummy" for good spine-chilling effects.

The week prior to playdate and immediately following the trailer, a short prologue was staged, with the mummified character appearing with a young lifeless girl in his arms.

An advance plug and challenge was given over the PA. The "mummy" as well as making a town tour was also hidden behind curtains in the main foyer and patrons were challenged to look behind these to find the mummy's hands reaching out for them.

John Lake, Savoy, Luton, has the odd hobby of collecting autographed pound notes, odd that is, in that he supplies the notes to be autographed! He does not fail to make the fullest capital out of this, for recently I have seen mention in many magazines; and the *Evening Standard* carried a picture of him proudly showing his collection.

At the Gaumont, Ipswich, **D. P. Lowe** had a series of good displays in shop windows for "These Thousand Hills." He also used the large walking book stunt for a town tour, and ran a contest on naming what makes a good Western —the prizes "giant Western novels."

W. Roberts of the ABC, Wallasey, arranged a reciprocal tie-up with local travel agents for "Tommy the Toreador" and this foyer display was his contribution

The Showman also commends...

Figures in parentheses indicate number of credits

AMES, J. O., Odeon, Weybridge: The Best of Everything. **Amerena, P. C.**, Odeon, Ramsgate: I Want to Live. **Adams, H. W.**, Odeon, Godalming: Children's club. **Aspden, W. W.**, Odeon, Blackburn: North West Frontier.

BOWEN, S. H., Odeon, Newport: Follow A Star. **Bentley, G. R.**, Odeon, Llandudno: Warlock, Blue Jeans (2). **Butler, B. H.**, A/M, Odeon, Brixton: Follow a Star, The Horse Soldiers (2). **Brissenden, F. E.**, Gaumont, Dover: Third Man on the Mountain. **Baxter, F.**, Picture House, Leicester: The Heat of the Summer. **Bint, B.**, Odeon, Sale: My Uncle. **Bignell, A. W.**, Odeon, Redhill: Follow a Star. **Bedford, H.**, Gaumont, Derby: The Five Pennies, Follow a Star (2). **Baker, G. T.**, Gaumont, Manchester: South Pacific. **Bennett, R. W.**, Gaumont, Nottingham: That Kind of Woman, public relations (2). **Beacham, V.**, Odeon, Herne Bay: The Five Pennies. **Brinley, L. J.**, Gaumont, Exeter: Third Man on the Mountain. **Bushnell, C. E.**, Odeon, Bournemouth: Pillow Talk, Third Man on the Mountain (2). **Beetles, B. W.**, Odeon, Cheetham Hill: S.O.S. Pacific. **Boam, S. C.**, Gaumont, Notting Hill: Babette Goes to War. **Brannan, J.**, Odeon, Burnage: S.O.S. Pacific. **Barton, E. D.**, Odeon, Bath: Follow a Star. **Browne, P. G.**, Odeon, Harlesden: Theatre publicity. **Bromley, E.**, Gaumont, Oldham: Follow a Star.

CRAWSHAW, R., Odeon, Taunton: Third Man on the Mountain, Demetrius and the Gladiators (2). **Cockburn, R.**, Odeon, Skipton: The Shaggy Dog, Doctor in the House (2). **Collings, B. E.**, Rialto, Liverpool: Babette Goes to War. **Channing, T.**, Gaumont, Middlesbrough: The Navy Lark. **Carey, D. P.**, A/M, Odeon, Portsmouth: Third Man on the Mountain. **Crisp, A. G.**, Odeon, Southend: Stage show. **Cook, R. L.**, Odeon, Middlesbrough: Follow a Star. **Crawford, W.**, Gaumont, Hamilton: The Night We Dropped a Clanger. **Craig, B. I.**, Odeon, Cardiff: Follow a Star. **Carter, E. C.**, Gaumont, Dagenham: They Came to Cordura. **Cook, N. W.**, Grange, Dagenham: The Navy Lark. **Crawley, V. A. H.**, Odeon, Sevenoaks: The Five Pennies. **Cranfield, J. W.**, Odeon, Oldham: The Boy and the Bridge. **Clarke, D.**, Gaumont, Stoke on Trent: I Want to Live. **Carter, W. S.**, A/M, ABC, Scunthorpe: The Siege of Pinchgut. **Crabb, R. J.**, Lyric, Wellingborough: Public relations.

DENE, T., Odeon, Croydon: Follow a Star. **Douglass, W. A.**, Theatre Royal, Sunderland: The Devil's General, Five Gates to Hell (2). **Dean, D.**, Gaumont, Smethwick: North West Frontier. **Downes, R. H.**, Gaumont, Birkenhead: Five Gates to Hell. **Donkin, W.**, Odeon, Motherwell: Killers of Kilimanjaro. **Docherty, C.**, Queen's Hall, Newcastle: South Pacific. **Dawson, A. E.**, Odeon, Darlington: Follow a Star. **Dickinson, J. R.**, Odeon, Rochdale: Follow a Star. **Dunbar, R. A.**, Academy, Brighton: The Five Pennies. **Davies, W.**, Empire, Glossop: Carry on Teacher.

ELCOCK, G. P., Odeon, Deal: The Five Pennies. **Evans, R.**, Gaumont, Shepherds Bush: Theatre publicity. **Elliot, J.**, Odeon, Gateshead: North West Frontier.

FARMER, R., Gaumont, St. Albans: Desert Mice, Babette Goes to War (2). **Francis, D.**, Odeon, Westbourne Grove: The Horse Soldiers. **Frankland, D. G.**, Odeon, West Hartlepool: North West Frontier. **Finnis, H.**, Gaumont, Allerton: Killers of Kilimanjaro. **Fairs, H. R.**, Empire, Aldershot: Follow a Star. **Franklin, P. G.**, Ritz, Barnsley: The Man Who Could Cheat Death, public relations (2).

GOSS, R. P., Gaumont, Chorlton: A Hole in the Head, Carry on Teacher (2). **Gompertz, F. H.**, Odeon, Chichester: Desert Mice. **Gent, H.**, Royal Hippodrome, Liverpool: Babette Goes to War, Follow a Star (2). **Goodwin, E. S.**, Odeon, Cleveleys: Press publicity. **Gordon, R. E.**, Odeon, Llanelly: That Kind of Woman. **Gower, J. E.**, A/M, Gaumont, Wolverhampton: Look at Life. **Grant, I.**, Astoria, Streatham: Follow a Star. **Girdler, R. C.**, Dominion, Hounslow: Public relations. **Graham, T. C.**, Odeon, Woolwich: Follow a Star. **Gurr, C. W.**, Odeon, Barnet: Beloved Infidel.

HAINGE, E. D., Odeon, Birmingham: They Came to Cordura. **Howes, G.**, Gaumont, Salisbury: Theatre publicity, Third Man on the Mountain (2). **Hubball, H.**, Odeon, St. Albans: Public relations, Look at Life (2). **Horsley, R. E.**, Palace, Gateshead: The Princess and the Pirate. **Handley, D. J.**, A/M, Odeon, Bolton: Follow a Star. **Harvey, J.**, Odeon, South Shields: North West Frontier. **Holroyd-Doveton, J. D.**, Gaumont, Swindon: North West Frontier. **Hutchins, D. A.**, Odeon, Plymouth: Follow a Star. **Horne, H.**, Odeon, Balham: Follow a Star. **Horne, H. J.**, Odeon, Scarborough: Follow a Star. **Henderson, W.**, Gaumont, Ashton-under-Lyne: The Blue Angel. **Herold, C.**, Odeon, Morden: Follow a Star. **Haycock, B. E.**, Gaumont, Wimbledon: Babette Goes to War. **Hurry, E.**, Regal, Edmonton: Public relations. **Honeyman, R. C.**, Odeon, Ayr: North West Frontier, S.O.S. Pacific (2). **Hobart, S. J.**, Odeon, East Dulwich: Follow a Star.

INGLEDEW, A. G., Odeon, North Finchley: Expresso Bongo.

JEARY, A. P., A/M, Gaumont, Taunton: The Devil's Disciple. **Jones, D.**, Odeon, Port Talbot: Theatre publicity. **Jones, R.**, Gaumont, Chester: Theatre publicity. **Jenkins, J. R.**, Odeon, Stourbridge: Public relations.

KYLE, W. G., Odeon, Bury St. Edmunds: The Five Pennies. **King, T.**, Alexandra, Aldershot: Third Man on the Mountain.

LANE, R. W., Odeon, Folkestone: The Five Pennies. They Came to Cordura (2). **Laing, W.**, Odeon, Aylesbury: The Five Pennies. **Laidlaw, B. H.**, Gaumont, Kirkcaldy: North West Frontier. **Leach, R. E.**, Roxy, Blackheath: Children's club, public relations, theatre publicity, The Man Who Could Cheat Death, Don't Panic Chaps, The Case of Dr. Lauren: **Lockyer, G.**, Odeon, Stafford: Press publicity, Earth is Mine, public relations, Soldier of Fort That Kind of Woman, I'm All Right Jack. **Lamb, W. A.**, Tivoli, Partick: Killers of Kilimanjaro. **Lendrum, E. P.**, Odeon, Faversham: Wonderful Country. **Lester, R.**, Odeon, Leigh: Jeans. **Lewis, H.**, Gaumont, Luton: Third Man the Mountain.

MARTIN, N. D., Odeon, Hawick: Carry on Teac. **Mepstead, L. E.**, Odeon, Wealdstone: Desert M. **Moore, D.**, Odeon, Bridgwater: North West Fr. **Mutch, A.**, Gaumont, Greenock: Follow a S. **Moar, S.**, Odeon, Crosby: Killers of Kiliman. **Murray, H.**, Gaumont, Sheffield: The Five Pen. theatre publicity, Press publicity, children's club. Rank records, public relations (6). **Merrill, J.** Empress, Tuebrook: Blue Jeans. **Milborrow,** Odeon, South Norwood: Follow a Star. **Mur. P. D.**, A/M, Odeon, Chester: North West Fron. public relations, S.O.S. Pacific (3). **Moncur, J.** Odeon, Barrow: North West Frontier. **Moss, R.** Coliseum, Newport: The Wonderful Cou. Thunder in the Sky (2). **Miller, R. E.**, Gaun Aberdeen: theatre publicity. **Mills, P. J.**, Gaun Liverpool: The Five Pennies.

NEWMAN, G., Capitol, Leith: The Indian Fig. The Wonderful Country (2). **Norrie, M. N.**, Od. Andover: North West Frontier. **Newton, A.**, N. Hall, Chester: This Earth is Mine.

KINE.-MGM £600 SHOWMANSHIP CONTEST

This was no dummy campaign

A FIRST-CLASS campaign was put into operation by **C. W. Roberts,** manager of the Odeon, Wrexham, for the screening of "Ask Any Girl."

Commencing four weeks before playdate a teaser board of cut-outs was displayed in the foyer followed by a stunt which included a tailor's dummy with its head underneath its arm and the caption: "I laughed my head off when I saw, etc. . . ."

The music was plugged regularly via the non-sync. Glossy postcards were sent to persons selected at random from the telephone directory.

Two composite pages appeared in the *Wrexham Leader* during the Friday prior to playdate and the Tuesday of playweek. These pages were excellently compiled with tie-in advertisements, large blocks featuring the stars and a competition inviting members of the opposite sex to select the man of their choice from qualities listed. Prizes were promoted.

Among the many other ideas used was the distribution of overprinted serviettes, out-going mail typed with credits, window displays linked with the national tie-ups and a total of 249 inches of free press space.

Two managers to obtain good composite pages for "Ask Any Girl" were **A. W. Moss,** of the Essoldo, Keighley, whose page appeared in the *Keighley News*, and **Charles L. Fowler,** of the Essoldo, Huddersfield, who placed his with the *Colne Valley Advertiser*.

"It Started with a Kiss" was given special publicity by manager **L. Affolter** when it played at the Odeon, Crewe.

Advance publicity consisted of foyer presentations, star portraits with cuttings from movie magazines and cut-out letters spelling the title were used on the stair risers.

The theme tune was relayed to the theatre-front via two speakers discreetly concealed under the canopy.

Use was made of the Kleenex tissue national tie-up resulting in several stockist promotions and the distribution of samples complete with credits.

Throwaways were distributed by a cleaning service. Ladies' hairdressers displayed portraits of Debbie Reynolds.

Couples announcing their engagement in the *Crewe Chronicle* were sent a congratulatory letter and an invitation to see the film.

A local baker was approached about the possibility of supplying a heart-shaped cake, complete with kissing figures, etc. This was eventually obtained and named "Cupid's Cake." The engaged couples attending each performance received a portion of cake from the manager.

A local florist donated delicately shaped sprays for the women guests, and the floral decor for the theatre foyer was also supplied free of charge.

More Credits

"Libel."—J. Burns-Moyes, Odeon, Swiss Co. ge; P. G. Farmer, Odeon, Sidcup; E. K. Rowling, Odeon, Guildford; A. E. Slatter, Regal, W. Norwood; T. B. Wilkins, Odeon, Kensington; C. W. Gurr, Odeon, Barnet; P. G. Browne, Odeon, Harlesden; J. Sewell, Odeon, Romford; R. S. ten, Walpole, Ealing; B. T. Yeoman, Odeon, Tw. ken-ham; M. Zaidner, Gaumont, Stamford Hill; D. W. J. Willmott, Odeon, Walton-on-Th. mes; K. J. Gasper, Odeon, Hornchurch; H. R. Fairs, Empire, Aldershot.

"The House of the Seven Hawks."—S. H. B. wen, Odeon, Newport; B. Gilchrist, Gaumont, C. sle; D. J. Watts, Odeon, Salisbury; B. C. H. dy, Odeon, Derby; J. F. C. Dickinson, Odeon, ch-dale; R. M. Savage, Odeon, Bognor Re. ; E. Larrosa, Gaumont, Bootle; R. D. Negus, Odeon, High Wycombe; L. Page, Odeon, Leicester; R. R. Wise, Odeon, Sale; H. C. Birse, New Victoria, Edinburgh; D. H. Pass, Odeon, Dudley; L. Affolter, Odeon, Crewe; J. Brannan, Odeon, Burnage; D. E. Walker, Odeon, Harlesden.

"Ask Any Girl."—E. P. M. Lendrum, Odeon, Faversham; G. R. Bentley, Odeon, Llandudno; W. Pollard, Odeon, Cheadle; J. Williams, Odeon, Shettleston; S. G. Allan, Roxy, Glasgow; J. A. Merril, Empress, Tuesbrook; G. C. B. M. in, Odeon, Gillingham; R. Potts, Odeon, E. er; V. A. H. Crawley, Odeon, Sevenoaks; K. B. Lloyd, Gaumont, Southport; K. F. Hos. gs, Odeon, St. Austell; S. E. Robinson, Odeon, ew-ton Abbott; F. W. Newton, Gaumont, Card. B Gilchrist, Gaumont, Carlisle; T. D. Short, Ri. to, Southampton; C. Greenwood, Odeon, Lan. ster; L. K. Claxton, Odeon, Park Royal; R. . jor, Rex, Farnborough; J. A. Scardifield, G. on, Dover.

"It Started With A Kiss."—G. B. Blease, O. con, Bolton; S. E. Perkins, Regal, Farnham; . leon, Carter, Odeon, Guernsey; A. E. Williams, J. Northfields; P. C. Amerena, Odeon, Rams. con, Brannan, Odeon, Burnage; W. Saxton, Chesterfield; G. Roy Bentley, Odeon, Llan. dno; A. M. Carpenter, Odeon, Sutton Coldfield; J. C Elliot, Odeon, Gateshead.

"The World, the Flesh and the Devil."—W. Crawford, Gaumont, Hamilton.

REVIEWS—continued from page 10

Urge to Kill

Anglo-Amalgamated. British (A). Featuring Patrick Barr, Ruth Dunning and Howard Pays. Produced by Jack Greenwood. Directed by Vernon Sewell. Screenplay by James Eastwood. Director of Photography, John Wiles. 5,236 feet. Release not fixed

POCKET crime melodrama. It's about a psychopathic killer who tries to frame a halfwit for his wife's murders, but trips up and lands in jail. The script eschews subtlety, but cast and director play upturned aces and court cards skilfully and temper suspense with human interest. A show-manlike climax and convincing low-life atmosphere complete the moving and holding oracle. Reliable quota.

Story.—An attractive girl is found mutilated in a town dock area and circumstantial evidence points to Hughie, mentally retarded nephew of Auntie B, a boarding-house owner. Actually, psychopath Charles Ramskill, a lodger at Auntie B's, is the culprit. Ramskill murders another wench, deliberately scatters clues incriminating Hughie, and Allen, a police superintendent, arrests the latter. Later, Ramskill's eagerness to involve Hughie arouses Allen's suspicions and he releases the lad. Ramskill then attacks Lily, a neighbour to whom he had become engaged, and again frames Hughie, but finally Allen tricks Ramskill into condemning himself.

Production.—The picture, screen paper-back, illustrates a sex maniac's case history without being too clinical. Howard Pays registers as the schizophrenic Ramskill; Terence Knapp exercises restraint as the jibbering, though harmless, Hughie; Ruth Dunning has her moments as Auntie B; and Patrick Barr is most professional as Allen. There is little comedy relief, but the domestic asides are quite touching, and the finale is tense.

Points of Appeal.—Taut and intriguing tale, competent players, resourceful direction, subtle feminine angle, realistic detail, title and British label.

The Price of Silence

Grand National. British (U). Featuring Gordon Jackson, June Thorburn and Maya Koumani. Produced by Maurice J. Wilson. Directed by Montgomery Tully. Screenplay by Maurice J. Wilson. Director of Photography, Geoffrey Faithfull. Musical Director, Philip Martell. 6,604 feet. Release not fixed

CRIME melodrama, unfolded in an English small town. It deals with an ex-convict whose determined efforts to make good are hampered by a ruthless blackmailer. The tale, competently portrayed and adequately directed, contains comedy and romance, but its asides are never permitted to cloud the main issue or rob the climax of punch. Moreover, its staging is realistic, and the dialogue has edge. Reliable quota.

Story.—Roger Fenton, an ex-convict, joins a small town firm of estate agents, run by H. G. Shipley, an elderly man, but is later blackmailed by Slug, a former cell-mate. Meanwhile, Roger repulses Shipley's amorous young wife, Maria, and falls for Audrey, an attractive artist. Slug's demands soon become excessive and Roger plans to kill him in his office, but changes his mind and, following a drinking bout, spends half an hour with Maria at a cafe. During that period Slug murders and fleeces Mrs. West, one of Roger's clients, and Roger is subsequently accused. Maria denies seeing Roger at the time, but Shipley confirms Roger's alibi and all ends well for Roger and Audrey.

Production.—The picture eschews subtlety, but nevertheless steadily increases tension while clearly proving that, next to murder, blackmail is the most heinous crime in the calendar. Gordon Jackson wins sympathy as Roger; June Thorburn and Maya Koumani register as the understanding Audrey and spiteful Maria respectively; Sam Kydd is a thoroughly evil Slug; and the rest pull their weight. Its many strings are firmly tied at the finish, and no fault can be found with the technical presentation.

Points of Appeal.—Holding yarn, sharp characterisation, woman's angle, provocative title, convincing atmosphere, U certificate and British label.

Lust to Kill

British Lion. American (U). Directed by Oliver Drake. Featuring Allison Hayes, Jim Davis and Don Megowan. 6,221 feet. Release not fixed

RUGGED outdoor melodrama. It illustrates a ding-dong battle between a dedicated law officer and a vengeful bandit, and throws in the latter's attractive, though misguided, girl friend for good measure. There's nothing pretentious about it, but virile types, artfully deployed, a spot of sex, vigorous fisticuffs and gunplay and a hectic climax keep its end well up. By and large, wholesome and reliable alfresco "thick ear." Usable "second."

Story.—Luke, young brother of Cheney Holland, an outlaw, is wounded by Deputy Marshal Kane Guthrie and left to die by Isaac Stancil, a rival bandit. The townsfolk bar Luke's body from the local cemetery and Cheney, maddened by hate, determines to wipe out the whole caboosh. Matt Gordon, the marshal, captures Cheney, but Sherry, Cheney's comely mistress, helps him escape. Subsequently, there's fighting around Minn's place, a good pull-up for hombres, but finally the chastened Sherry saves Matt's life and he takes Cheney's.

Production.—The picture skilfully manoeuvres its tough girls and tougher boys against appropriate backgrounds, punctuates exuberant rough stuff with broad humour, and culminates on a hearty and salutary note. Jim Davis makes a forthright Matt, Don Megowan is in his element as the gun crazy Cheney, and Allison Hayes looks good wearing slacks as the wayward, yet feminine, Sherry. The supporting characters, too, are boldly etched. It wastes neither footage nor words, and is adequately, if not expensively, staged.

Points of Appeal.—Meaty plot, tireless team, lively comedy asides, title and U certificate.

Seven Guns to Mesa

Warner-Pathe. American (A). Directed by Edward Dein. Featuring Charles Quinlivan, Lola Albright and James Griffith. 6,135 feet. Release not fixed

PERIOD outdoor melodrama, unfolded in a ghost city. It concerns a stage coach party ambushed by outlaws, waiting to pounce on a bullion train escorted by U.S Cavalry. The running time is 68 minutes, but, during the first three-quarters-of-an-hour, the leading characters talk their heads off and the horses eat off theirs. Tired hole-in-the-corner stuff, it'll only get by with the undemanding. So-so "support."

Story.—Sam Denton, Julie Westcott, Louis Middleton and Ben Avery, passengers, and the driver of a stage coach are trapped in a deserted town by Clellan, an outlaw, and his six killers. The thugs are planning to rob a gold-laden wagon train, guarded by the U.S Cavalry. John Trey, a handsome hombre, is also held. Before long, the men quarrel over Julie and among themselves, but in the end Julie alerts the Cavalry. Clellan and the survivors of his outfit are rounded up, and Trey and Julie ride away together.

Production.—The picture herds its characters into a far corner of the town and then leaves them to their own resources. A few kill each other, but none kills time. Lola Albright has little to do as Julie; Charles Quinlivan also lolls around as Trey; James Griffith exaggerates as Clellan; and the rest are no more than "cannon fodder." The staging, as shabby as the script, adds to the boredom.

Points of Appeal.—Title and handy footage.

The Young Sinners

Grand National. American (A). Directed by Joel Rapp. Featuring Tom Pittman, Virginia Aldridge and Howard Viet. 5,650 feet. Release not fixed

"CRIME DOES NOT PAY," unfolded on a dingy waterfront. It's about a brilliant young working student, son of an alcoholic, who falls for a campus Jezebel and pays the penalty. The tale is far from pretty, but sharp characterisation and forthright treatment enable it to hold the interest and put its stern moral well and truly across. Reliable tough joint "second."

Story.—Marv, a clever high school boy living with his drunken father, becomes infatuated by Betty, the campus vamp. He helps her complete her examination papers, but is found out. Others seek Betty's favours, including Vince, a tough lad. Knowing that Betty can be bought, Marv foolishly plans a million dollar robbery. He is, however, double-crossed by Betty and the intended coup ends in near tragedy.

Production.—The picture shows how Marv, a victim of a squalid home environment, is led into temptation and sympathy for him artfully mellows the rough stuff. Tom Pittman gets under the skin of his part as Marv. Virginia Aldridge tantalises as Betty, and Howard Viet, Malcolm Atterbury and Stanley Adams head a resourceful supporting cast. Horseplay also relieves the tension and no punches are pulled at the finish.

Points of Appeal.—Robust and salutary tale, competent acting, convincing low life atmosphere, and useful length.

Women Are Weak

Paramount. French (A). Photographed in Eastman Color. Directed by Michel Boisrond. Featuring Mylene Demongeot, Jacqueline Sassard and Alain Delon. 8,276 feet. Release April 11, 1960

ROMANTIC comedy, a French production dipped in Eastman Color. It's about an incorrigible girl-chaser whose comely victims gang up on him with homicidal intent, but to little avail. The young players display spirit, yet the dizzy permutation of its eternal "woman scorned" theme frequently flags. The main trouble is that the English dialogue, although expertly dubbed, doesn't fit its key characters and salient situations too well. Fair average "double bill."

Story.—Julien, a handsome student, gate-crashes the wedding reception of Agathe, his former flame caught on the rebound by an older man. Sabine, Agathe's flashy friend, and Helene, an unsophisticated girl, exchange confidences and not only learn that Julien has deceived each in turn, but is about to marry Anita, a rich wench. The girls decide that Julien must die, and poison a chocolate. Later, Helene weakens and fears for Julien, but Julien's father eats the tit-bit. Anita then aims a revolver at Julien, but hits Helene's father. Neither papa dies, but Helene, Agathe and Sabine are given a short stretch, and Julien marries Helene in gaol.

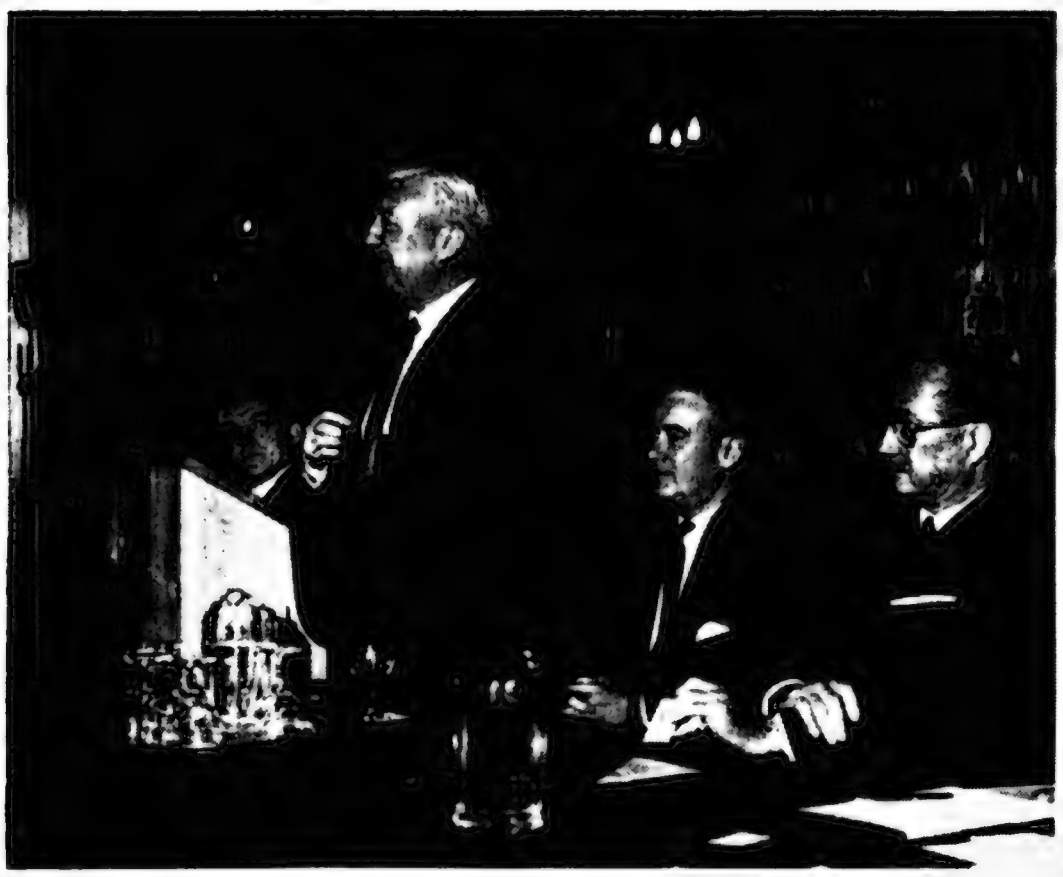
Production.—The picture, which has occasional songs and modern dance music, is attractively mounted, as well as competently portrayed, but all too often commonplace words are substituted for riotous action. Mylene Demongeot, Jacqueline Sassard and Pascale Petit contrast effectively and never miss a chance as Sabine, Helene and Agathe, and Alain Delon certainly has a way with him as Julien. Its supporting cast also does its stuff, but, like the stars, is handicapped by the uneven script. The penultimate farce, culminating in the prison wedding, definitely increases its laughter rate, but fails to lift the overall into the top bracket.

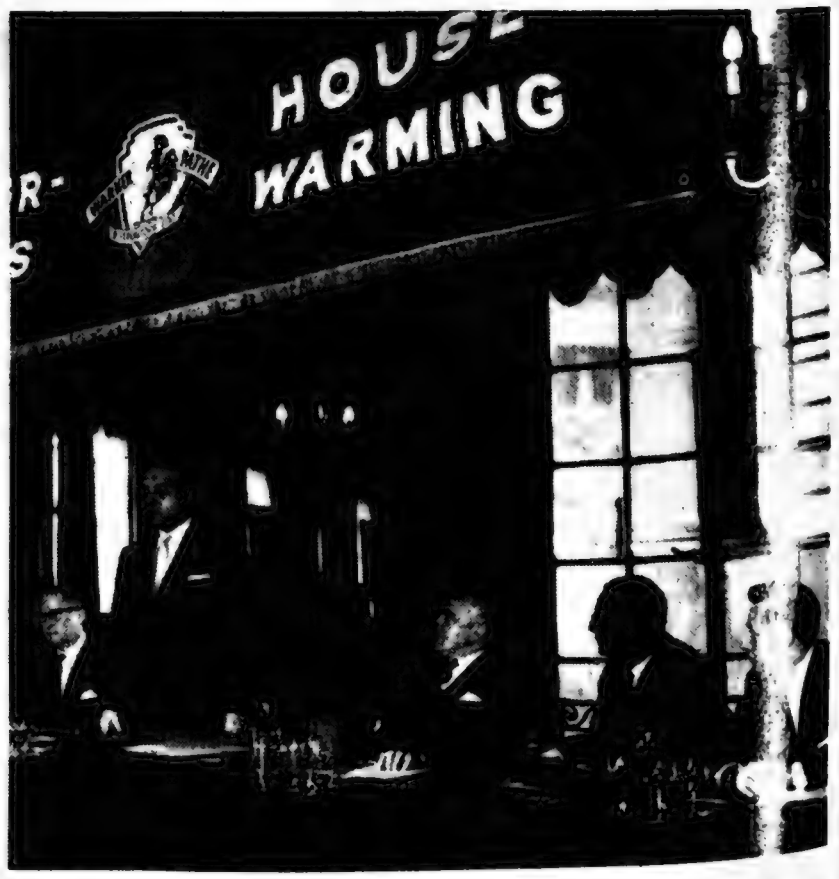
Points of Appeal.—Bright central idea, well-known French players, plush presentation and Eastman Color.

continued on page 30

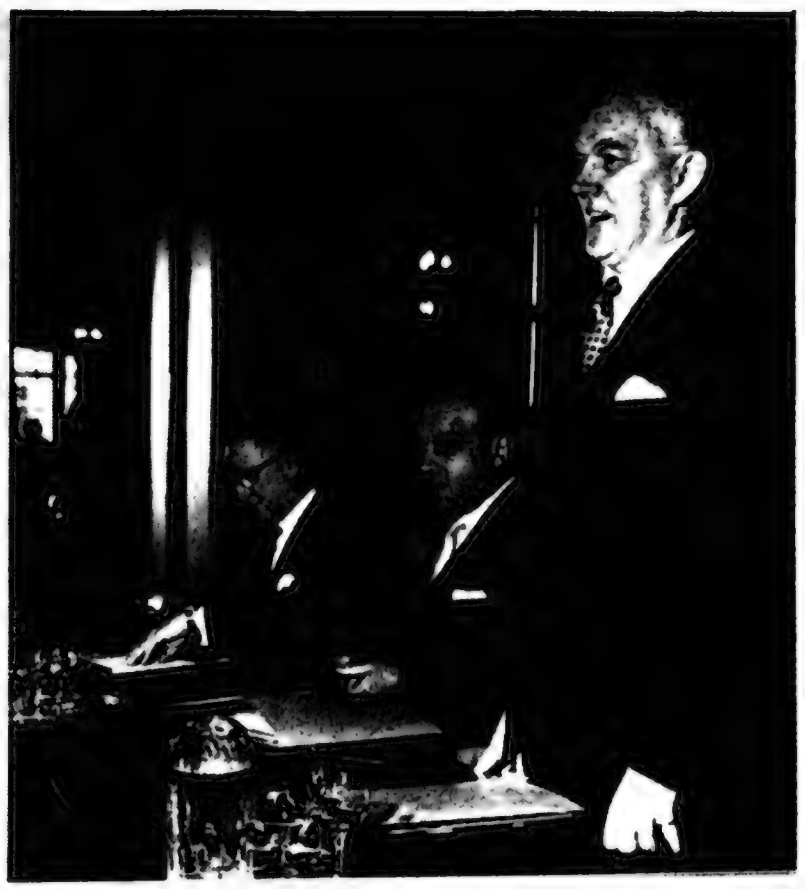
Warner-Pathe's first sales convention ended last Friday with a dinner attended by more than 80 guests. Among the speakers were Arthur Abeles, Warner Bros. chief in Europe, D. J. Goodlatte and C. J. Latta of Associated British Picture Corporation, Steve Broidy and Norton Ritchey representing Allied Artists. Delegates went to special screenings of the company's latest product and were guests at the world premiere of "School For Scoundrels" at London's Warner Theatre. Above: Arthur Abeles addresses delegates. With him are Arnold Barber and Lou Lewis; a general view of the Convention

WARNER-PATHE'S FIRST CONVENTION





Steve Broidy talks about his company's forthcoming product. On the table with him are Ken Murray, Lou Lewis, Norton Ritchey and C. Latta; Warner-Pathe's general sales manager Percy Livingstone with Laurie Marshall, Lou Lewis, Arnold Barber and Leonard Samson



Above (l. to r.): With C. J. Latta are Macgregor Scott, D. J. Goodlatte, Lou Lewis, J. R. Wallis and Arnold Barber; Lou Lewis opens the Convention with Laurie Marshall and Percy Livingstone on his right; Arnold Barber addresses the Convention. With him are Laurie Marshall, Percy Livingstone, Lou Lewis and Leonard Samson; Leonard Samson talks about the company's publicity and advertising policies. With him are Laurie Marshall, Percy Livingstone, Lou Lewis and Arnold Barber. Below: Sir Philip Warter speaking to delegates at the Convention's farewell dinner. Also pictured are Steve Broidy, Arthur Abeles, Norton Ritchey and Lou Lewis

LONG SHOTS

—continued from page 4

other ABPC interests nowadays, Jack emphasised that he was still very much an exhibitor at heart and kept in close touch with the operations of the circuit.

\+ + +

OF THE future, Jack said: "There is no gloom in Golden Square."

The board, he said, was full of optimism and this was amply demonstrated by the fact that the circuit was building and buying theatres.

There is a future for the right type of theatre, he said. And it is possible to take more money with good pictures than ever before. He quoted a recent example, "The Nun's Story" which up to date had grossed £340,000.

Underlining the importance of the cinemas to ABPC, Jack said this would be appreciated when it was realised that the organisation was spending £1 million a year on the maintenance of the cinemas.

C. J. Latta, too, spoke of his appreciation of the managers' efforts and both Steve Broidy and Norton Ritchie, asked to say a few words, spoke of their high regard for the corporation and the happy and profitable association which they had no intention of breaking.

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THERE have been murmurs in previous years that the British Film Academy's annual presentation of awards if not stuffy, have at least been too highly formal. Such murmurs were firmly silenced at this year's event at the Dorchester Hotel.

James Lawrie and Guy Hamilton, as joint masters of ceremony, set a lively tempo for the evening. To announce the awards they worked out a closely timed and highly funny cross-talk act proving, among other things, that if ever they decide to leave the film industry they will always be assured of a Summer season in a pier-end show. A good class pier, of course.

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THE awards were presented by the Duke of Edinburgh, who is president of the Society of Film and Television Arts. Once more the Duke demonstrated his almost embarrassing insight into other people's business.

He remarked on the high number of awards which went to America—"that's our sincerest form of flattery"—and welcomed the co-operation between British and American film-makers. "So long as we get the best of both worlds—and not the worst," he qualified.

There were few surprises in the awards. The choice of best film from any source went, as expected, to the mammoth "Ben-Hur." But the selection of "Sapphire" as best British film proved, if it ever needed proving, that a big budget is not indispensable to top quality.

Since the award I have been reminded of the trouble producers Michael Relph and Basil Dearden had getting the subject accepted because its budget was considered too small scale for present-day requirements.

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GRAND NATIONAL's Ron Wilson left on Monday for a visit to New York and Los Angeles. He expects to be staying a week in each location.

The purpose of the visit is to complete negotiations for the acquisition of more U.S pictures and for certain co-production deals which Grand National has on the tapis.

Grand National is steadily forging ahead with its programme of expansion.—**The Stroller.**

REVIEWS

—continued from page 27

Lift to the Scaffold

Mondial. French (A). Directed by Louis Malle. Featuring Jeanne Moreau, Maurice Ronet and Georges Poujouly. 7,900 feet approx. Release not fixed

EXTRAVAGANT, yet intriguing, "perfect" crime melodrama. It concerns a rich man's wife and her lover who dispose of the former's husband, but are unexpectedly tripped up by trigger-happy teenagers. The cast and director firmly weld the tale's two sides and suspense steadily mounts against appropriate backgrounds until it reaches its ironic twist climax. Good Continental "double bill."

Production.—The picture has a slick opening and the teenagers' subsequent escapades sustain interest while Julian is trapped in the lift and the anxious Florence wanders from one night cafe to another. Maurice Ronet is smooth as Julian; Jeanne Moreau convinces as the outwardly calm, but nerve-racked, Florence; Georges Poujouly and Yori Bertin register as the vicious, undisciplined Louis and Veronique; and Lino Ventura impresses as a police chief. The settings, finely photographed, are suitably varied, its musical score is effective, and the English sub-titles are lucid.

Points of Appeal.—Fascinating and thrilling story, competent acting, shrewd direction, provocative title and salutary and showmanlike ending.

The Green Mare's Nest

Cross-Channel. French (X). Franscope. Photographed in Eastman Color. Directed by Claude Autant Lara. Featuring Bourvil, Guy Bertil and Sandra Milo. 8,640 feet approx. Release not fixed

SEX comedy melodrama with a strong Rabelaisian flavour, presented in Franscope and Eastman Color. A French production given English sub-titles, it's about feuding male members of village families who chase each other's womenfolk until honours are even. The characterisation and direction are nothing if not earthy, but the picturesque, late nineteenth century rustic backgrounds mellow both its humour and drama. Gamy Continental fare strictly for art and stunt houses.

Production.—The picture doesn't waste much time on the green mare, but nevertheless draws many a ribald parallel between the sex behaviour of humans and animals. Bourvil contributes a wicked portrayal as the "dedicated" woman-chaser Honore; Guy Bertil registers as Zephe; and Sandra Milo, Valerie Lagrange and others unnamed are shrewdly cast as the women who only shadow-box defending their honour. Its bed sequences are incredibly frank, and, believe it or not, a bull and a cow mate before the children! Unblushingly barnyard, but not without its moments, the overall has obviously been viewed through the Censor's "blind eye."

Points of Appeal.—Provocative title, Franscope, Eastman Color and wide exploitation angles.

Shorts

Twentieth Century-Fox

PRINCESS MARGARET—THIS IS YOUR LIFE. British (U). 1,000 feet approx. Release March 28, 1960.—Thumbnail screen biography pinpointing highlights in Her Royal Highness Princess Margaret's life. The opening shows the Princess and her fiancé, Antony Armstrong-Jones, together at Windsor. Then follow salient incidents during Her Highness's childhood; her announcement that she would not marry Group Captain Peter Townsend; scenes at George VI's and Elizabeth II's Coronations; and excerpts from official records of the Princess's world tours. The happy couple, walking, hands clasped, away from the camera, furnish an appropriate ending. Its commentary is both friendly and informative, and the editing has edge. Box-office featurette.

REVOLUTIONARY ADVANCE

—continued from page

the work jointly of the engineers of AR and J. Frank Brockliss, Ltd., the control panel having been built by the latter firm. So is Philips, with provision for optical and magnetic.

Following the demonstration, the visitor were given an opportunity of pressing the jobs themselves, and we saw mis-racks, bad cues, and other faults put on and corrected. The screen masking is also controllable fro the console, and we saw the masking open to CinemaScope ratio. The projectionist his console has a direct phone line to the proj ion room, and is also on the house phone syst .

The change-over can be effected either uto-matically or from the console, but, in f a whole performance can be run with only one change-over, since the spool-boxes hold 6,0 -ft. of film. The only jobs needing to be do in the projection room are threading and re nd-ing, and the occasional replacement of a l mp.

ABC is to be congratulated upon its enter rise first in having made the first installation in the world of the new Philips projector (at the ABC, Preston) and now in having evolved, in conjunction with Brockliss, this excellent control system.—R. H. C.

TRADE SHOWS

LONDON

April 4:
Polygamous Polonius; Beauty and the Beach (shorts). British Lion. Own Theatre. 2.30 p.m.
Julie the Redhead. Miracle. Pascale Petit. Preview Theatre. 10.30 a.m.
And Women Shall Weep (A). Rank. Own Theatre. 2.30 p.m.

April 5:
The Last Train (U). Anglo Amalgamated. Russell Napier. Celluloid. 10.30 a.m.

April 6:
Guerrilla Girl; Hearts and Glowers (short). 20th Century-Fox. Century Theatre. 10.30 a.m.
All the Fine Young Cannibals (A). MGM. Robert Wagner. Own Theatre. 10.30 a.m. and 2.30 p.m.

April 7:
Caught in the Net. CFF. British Lion Theatre. 3 p.m.
The Little Savage. 20th Century-Fox. Pedro Armendariz. Century Theatre. 10.30 a.m.
Climb Up the Wall. E. J. Fancey; The Long Wait (short) New Realm. Studio One. 10.30 a.m.

MANCHESTER

April 4:
The Rise and Fall of Legs Diamond. W Pathe. Ray Danton. Oxford. 10.45 .

April 5:
Heller in Pink Tights. Paramount. S ia Loren. Regal. 10.45 a.m.

April 6:
Women Are Weak (Faibles Femmes) Param nt. Regal. 10.45 a.m.

April 7:
Inside the Mafia. United Artists. Cameron Mitchell. Odeon. 10.45 a.m.

CARLISLE

April 4:
The Hand. Butcher's. Lonsdale. 12.30 p.m

LATE EXTRAS (LONDON)

March 31:
Untamed Women. E. J. Fancey; Wish You Were Here (short). Small Film. Celluloid. 10.30 a.m.

April 1:
Operation Cupid. (U). Rank. Charles Hawtrey. Own Theatre. 10.30 a.m.

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PINEWOOD'S 'SAPPHIRE' HONOURED

Pinewood's "Sapphire" was voted the best British film of 1959 by the Society of Film and Television Arts. The Duke of Edinburgh presented statuettes to winners at the British Film Academy awards dinner. Left: Earl St. John, executive producer at Pinewood, talks to Mylene Demongeot

Hayley Mills receives her award from the Duke of Edinburgh after being voted the most promising newcomer, for her performance in Rank FD's "Tiger Bay"

Basil Dearden, director of "Sapphire," with Yvonne Mitchell who starred in the picture. Bottom: Peter Sellers, who will star in the Julian Wintle-Leslie Parkyn production "Never Let Go," with Richard Todd and Elizabeth Sellars, talks with Jack Hawkins, star of the newly-formed Allied Film Maker's "The League of Gentlemen," and Rank contract artist Peter Finch

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TV techniques in feature making

by ROBERT ALDRICH

Mr. Aldrich returns to this country later in the year to produce and direct a number of British features. Although he is best known for his work in the cinema, his first personal productions were for television. In this article specially written for "Studio Review," he tells how he has applied much of his small-screen technique of features

RECENTLY there have been many cases of curious film aficionados inquiring if the early experience that I was fortunate enough to acquire in film TV in '51 and '52 has had much practical bearing on the physical manner in which I now handle feature productions entrusted to my care.

Quite obviously, this is a very loaded and difficult query to answer properly, because, in most instances, the individual asking the question is not familiar with the fact that I spent most of the 1940's in being actively connected with most stages of feature production.

General Background

A majority of my personal film TV techniques was derived from this general background; because, except for the choice of lens, the pace and the schedule of film TV, production planning in this medium is pretty much the same as it is in shooting a feature, inasmuch as it requires the same sort of applied knowledge and experience.

What many students of film are subconsciously apt to deduce, in my own particular case, is that I acquired some new secret . . . some up-to-then unapplied special knowledge while doing the early two-day, half-hour film dramas that allowed me, at a later date, to shoot some of the features that I directed (and produced) on extraordinary short shooting schedules.

In a sense, this is only partially true, and such a "partial answer" never seems to be quite satisfactory.

What really happened is rather simple. Having been an assistant director for so long (ten years), and having had the marvellous good luck to have worked with some truly great directors (Chaplin, Renoir, Milestone, Losey, Cromwell and others . . . not in order of preference), and also having had the parallel misfortune to have been assigned to some extremely pedestrian and untalented directors, one doesn't have to be too bright, with this enormous degree of production exposure, to evolve quickly a personalised production theory, if and when one were ever to be given the chance to "run the show."

Long-cherished

So, when I finally did get an opportunity to "run the show," by going to New York and doing (on film) the "Doctor" series for NBC in 1951, many of these pet and long-cherished theories were put into practical operation.

Not all of them succeeded, but enough were useful and workable, so that we were able to do two shows a week (a five-day week) during which we never rehearsed less than a half or two-thirds of a day on each show . . . which means that, in the rigid time schedule of New York shooting (8.30 to 5.30), we were doing important, intricate, complicated location filmed shows in considerably less than two days each.

This kind of close schedule and class production is no longer being practised. On returning to California, I had the good fortune to be associated with a project that was considerably less classy, but one which physically presented a much more complex challenge. It was called the "China Smith" series, starring Dan Duryea, on which we used to do three shows in a six-day week, with the same proportion of time allocated for rehearsal, and on and on and on!

As an assistant, I had worked with a few fine directors who even then employed a rehearsal period prior to the commencement of principal photography, but without exception, they devoted this time to their own particular and/or selfish benefit, to better familiarise themselves with how a scene would work, or how, by changing the original conception of staging, a set-up or two might be saved; or, if all the dialogue played right, as opposed to just reading right.

Creative meeting

Even then it always seemed to me that the biggest advantage to be derived from a rehearsal period was in completely locking and freezing the conception for the actors and the director on how the story and the characters should unfold: and that once there was this creative meeting of the minds, and once the individual artist completely understood and concurred with the gradual development and interpretive building of his own performance, then that same artist would have no apprehensive feelings of misgiving or insecurity about any schedule juggling or out-of-continuity shooting that could facilitate and shorten the time it takes to shoot a feature and/or a TV show.

Consequently, on all my films, I spend a disproportionate amount of the pre-production rehearsal period in the interpretive construction of the various parts, so that, no matter how important the star (or how unimportant, for that matter), by the time that it comes to say those magic words: "Roll 'em!" the actor has complete confidence and knowledge about where he is headed, and why he is headed in that particular direction.

No Insecurity

Once this practical exchange of confidence has taken place, even the most important, yes, even the most expensive stars have little reluctance to change costumes, even to come in the same door in a different sequence to save an extra camera set-up (granted this is an on-the-nose example); because, by then, they are completely aware of their varying and different attitudes in each of these sequences, and they no longer have any insecurity about changing hats in the middle of a scene.

Once one is successful in establishing this rapport predicated on the actor's confidence in knowing what he is doing, *then*, and only then, can all the standardised, extremely well-known but seldom-used serial techniques be employed on so-called "important" films.

Among these are a multitude of set-up-saving devices that nobody has really improved on in 25 years: but what has improved is the psychological approach to induce important personalities (and thoughtful, studious actors) into willingly and happily allowing the films that they are participating in to be done in this sort of production-line manner.

All this can only be possible once the actor (and the director) knows exactly how and why the story (in terms of the actor's performance) is being told and shot the way it is.

Not Earth-shattering

This is no earth-shattering discovery, but it is a reasonable application of knowledge, experience, taste and some talent to the always-present problem of how to get the most creative work on the screen for the smallest expenditure: and perhaps it is just because I have had the good fortune usually to be associated with malleable, pliable, creative actors that I have had some rather spectacular success in implementing this particular pet theory.

I do not pretend that all the following films are "important," much less classics, but they do demonstrate what can be done in terms of time and accomplishment, when this system is rigidly

continued on page 10

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly"

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PRODUCTION ROUND-UP

by BILL EDWARDS

THIS is a quiet period for British production, with activity falling short of the promise shown at the beginning of the year. No studio is working to capacity, though the position is slightly compensated by the fact there are four major productions on foreign location.

PINEWOOD: "The Singer Not The Song," produced and directed by Roy Baker, is now on location in Spain. Jack Hanbury is the associate producer and the stars are Dirk Bogarde and Mylene Demongeot.

"He Stole a Million," George Brown's Bryanston production directed by Charles Crichton, is also on location in Spain. The cast is headed by Portuguese actor Virgilio Texera, Marianne Benet, Maurice Reyna and Harold Kasket.

Also on the floor is "Piccadilly Third Stop," produced by Norman Williams and directed by Wolf Rilla. For Sydney Box Associates, it features Yoko Tani, Terence Morgan and Mai Zetterling.

Due in shortly are "The Genius," John Bryan's Knightsbridge production with Norman Wisdom; and the new Allied Film Maker's production, "The Man in the Moon," with Kenneth More. This will be produced by Michael Relph and directed by Basil Dearden.

MGM, BRITISH: Richard Quine is directing Paramount's "The World of Suzie Wong," which is produced by Ray Stark, Nancy Kwan and William Holden are the stars.

ATV's "Dangerman" television series is also still in production at the studios.

SHEPPERTON: Carl Foreman's monumental "The Guns of Navarone," directed by J. Lee-Thompson, is on location in Greece. This Columbia release stars Gregory Peck, Anthony Quinn, Stanley Baker, Anthony Quayle, David Niven and James Darren.

The production returns to Shepperton shortly for ten weeks' interiors.

"The Night We Got the Bird," a Rix-Conyers production for British Lion, stars Brian Rix, Dora Bryan, John Slater, Ronald Shiner and Robertson Hare. Darcy Conyers directs.

"The French Mistress" is also for British Lion. John Boulting produces; Roy Boulting directs.

ABPC, ELSTREE: Is empty at the moment. Pathe's "Sands of the Desert," directed by John Paddy Carstairs and produced by Gordon Scott, has just finished and the next production in will be Warwick's "The Trials of Oscar Wilde."

TWICKENHAM: "Saturday Night and Sunday Morning," a Woodfall production, is for Bryanston release. Produced by Harry Saltzman and Tony Richardson, the stars are Albert Finney, Shirley Ann Field, Hylda Baker, Rachel Roberts. Karel Reisz directs.

BEACONSFIELD: Independent Artists' "Never Let Go," produced by Peter de Sarigny, directed by John Guillermin, has just left the floor. In at the moment is Independent's horror feature "Big Day," which Peter Graham Scott directs.

WALTON: "Not a Hope in Hell" is a Parkside production for Archway release. It stars Richard Murdoch, Jon Pertwee, Humphrey Lestocq, Sandra Dorne and Judith Furse. Roger Proudlock produces and MacLean Rogers directs.

BRAY: Hammer's "Brides of Dracula" has just been completed. Building is now in progress for the next Hammer production "Terror of the Tongs" — to be produced by Michael Careras.

ARDMORE: Don Chaffey is directing the second of two pictures for Emmet Dalton, "Middle of Nowhere." It's for Eros release.

NEW ELSTREE: June Thorburn, Noel Trevarthen and Pete Murray are the stars of the second feature, "Escort for Hire." This is a Danziger production directed by Godfrey Grayson.

THE CREWS BEHIND THE FILMS

THE NIGHT WE GOT THE BIRD
Rix-Conyers Films at Shepperton for British Lion

Director: Darcy Conyers: Production manager: George Fowler: 1st asst. director; Jimmy Komisarjevsky: 2nd asst. director: Barry Melrose; 3rd asst. director: Jim Brennan; Continuity: Kay Rawlings; Production secretary: Merguerite Green; Production accountant: Max Standish; Lighting cameraman: Bunny Onions; Camera operator: Jack Atcheler; Camera focus: Ceri Davies; Clapper/loader: Terry Winfield; Art director; Tony Masters; Asst. art director: John Hoesli; Draughtsman: Terry Addison; Production buyer: Harry Parr; Sound Mixer: Paddy Cunningham; Boom operator: Charles Wheeler; Sound cam. operator: Jack Smart; Sound maintenance: Alan Blay; Make-up artist: Jill Carpenter; Hairdresser: Anne Box; Wardrobe mistress: Freda Gibson; Publicist: Jackie Ward; Still cameraman: Frank Bellingham; Wardrobe asst.: Bob Raynor; Editor: Thelma Connell; Asst. editor: Graham Shipham.

NEVER LET GO
Independent Artists at Beaconsfield

Producer: Peter de Sarigny; Director: John Guillermin; Production supervisor: Arthur Alcott; Production secretary: Joy Mercer; Producer's secretary: Veronica Lawes; 1st asst. director: Kip Gowans; 2nd asst. director: Ron Jackson; 3rd asst. director: John Danischewsky; Continuity: Susan Dyson; Lighting cameraman: Chris Challis; Camera operator: Paul Wilson; Focus puller: Mervyn Wilson; Clapper/loader: John Deacon; Camera maintenance: Les Gray; Sound mixer: Len Page; Sound camera operator: George Rice; Boom operator: Ken Ryeducer: Cecil F. Ford; Direcotr: J. Lee-Thompson; Associate producer: Leon Becker: Eric Saw; Draughtsman: Tony Rimmington; Editor: Ralph Sheldon; 1st asst. editor: Pamela Tomling; 2nd asst. editor: Barry McCormick; Stills cameraman: Harry Gillard; Make-up artist: Trevor Crole-Rees; Make-up artist: John Wilcox; Hairdresser: Maud Onslow; Wardrobe mistress: Vi Murray; Wardrobe asst.: Jimmy Smith; Property buyer: George Durant; Unit publicist: Ruth Lipton; Publicity secretary: Daphney Ward; Cashier: Bernard Saunders; Property master: Fred Eames; Construction manager: Bert Roberts.

THE GUNS OF NAVARONE
Open Road Films on Location and at Shepperton

Executive producer: Carl Foreman; Producer: Cecil F. Ford: Director: J. Lee-Thompson: Associate producer: Leon Becker: Production manager: Harold Buck; Secretary to executive producer: Eileen Wood: Production secretary: Golda Offenheim: 1st asst. director: Peter Yates; 2nd asst. director: Roy Millichip; Continuity: Pamela Davies; Production accountant: Sidney Barnsby; Asst. accountant: Brian Brockwell; Director of photography: Oswald Morris; Camera operator: Dennis Coop; Camera asst.: Ronnie Maasz; 2nd camera asst.: Michael Rutter; Camera maintenance: George Stroud; Camera grip: Albert Lott; Stillsman (U.K.): Ken Danvers; Stillsman (U.S.): Bob Landry; Sound mixer: George Stephenson; Boom operator: Jack Davies; Sound camera operator: Ernie Webb; Sound maintenance: Fred Stoneham; Publicist (UK): Jean Osborne; Publicist (U.S.): Halsey Raines; Art Director: Geoffrey Drake; Asst. art director: Francis Willson; Draughtsman: Robert Cartwright; Set dresser: Maurice Fowler; Research: Kay Hussain; Cheif make-up: George Frost; Make-up artist: Wally Schneiderman; Hairdresser: Joan Smallwood; Special effects: Bill Warrington; Chief electrician: Jack Sullivan. Second Camera unit: Lighting cameraman: John Wilcox; Camera operator: Dudley Lovell; 1st assts.: Geoffrey Glover, Jim Turrell; 2nd asst.: Douglas Milsone; Camera grip: Joe Vincent; Continuity: Lee Turner; Carpenter: G. J. Moodey; Stagehand: R. Cooper; Property man: Burnard Murrell; Rigger: J. Isaacs.

THE WORLD OF SUZIE WONG
Paramount at MGM, Boreham Wood

Producer: Ray Stark: Director: Richard Quine; Production manager: R. L. M. Davidson; Production secretary: Pat Moon; Continuity: Angela Allen; Asst. to producer: Maggie Shipway; Producer's secretary: Jennifer Halford; Lighting cameraman: Geoffrey Unsworth; Camera operator: Ces Cooney; Focus: Dennis Lewiston; Clapper/loader: Peter Hazell; 1st asst. director: Gus Agosti; 2nd asst. director: David Bracknell; Art director: John Box; Assoc. art director: Syd Cain; Set dresser: Roy Rossotti; Chief draughtsman: Wally Smith; Draughtsman: Reg Bream; Property buyer: Bill Isaac; Grip: Leslie Kelly; Sound recordist: Gerald Turner; Sound camera operator: Michael Hickey; Boom operator: Alfred Bowen; Sound maintenance: Michael Basset; Camera maintenance: Victor Potter; Chief make-up: Neville Smallwood; Hairdresser: Biff Griffiths: Dress designer: Phyllis Dalton: Wardrobe

mist[r]s: Betty Adamson; Wardrobe master: John Briggs; Publicist: Doreen Wood; Stills cam[e]man: Bert Cann; Production accountant: Jack [S]mith; Cashier: Bill Bartholomew; Editor: Bert [B]ates; 1st asst. editor: Valerie Leslie; 2nd asst. [e]ditor: A. Williams; Props: Thomas Welc[h] and Thomas Ibbetson; construction manager Harry Phipps. 2nd Camera Unit: Cam[e]raman: Cyril Knowles; focus: Chick Anst[e]s; Clapper/loader: Geoffrey Holsgrove; grip Walter Wheatley.

THE FRENCH MISTRESS
Boulting Brothers at Shepperton

Producer/Director: John and Roy Boulting; Production manager: Philip Shipway; Production secretary: Joan Parcell; Continuity: Jennifer [H]erringshaw; 1st asst. director: Basil Rabin; 2nd asst. director: David Anderson; 3rd asst. director: Henry Emery; Director of photography: Max Greene; Camera operator: Peter Allwork; Focus puller: Gerry Anstiss; Clappers/loader: Robin Browne; Stills cameraman: Laurie Ridley; Sound mixer: Charles Knott; Boom operator: Kevin Sutton; Sound camera operator: Desmond Edwards; Sound maintenance: Brian Law; Editor: John Jympson; 2nd asst. editor: Jeremy Saunders; 2nd asst. editor: Ron Pope; Art director.: Albert Witherick; Asst. art director: Bill Bennison; Chief draughtsman: Norman Dorme; Set dresser: Peter James; Chief make-up: Freddie Williamson; Scenic artist: Alan Evans; Production buyer: Percy Godbold; Wardrobe mistress: Maude Churchill; Wardrobe asst.: Duncan McPhee: Production accountant: Arthur Cleaver.

HE STOLE A MILLION
George Brown Productions on location in Valencia

Producer: George Brown; Director: Charles Crichton; Associated producer: Jan Darnley-Smith; Production manager: Harold Orton; Lighting cameraman: Douglas Slocombe; Art director: Maurice Carter; Camera operator: Chic Waterson; 1st asst. director: David Orton; Sound mixer: John Mitchell; Make-up artist: Bob Lawrence; Hairdresser: Pearl Orton; Editor: Peter Bezencenet; Asst. editor: Tom Priestley.

MIDDLE OF NOWHERE
Emmet Dalton Productions at Ardmore

Producer/Director: Don Chaffey; Production manager: Charles Leeds; Production secretary: Joyce Herlihy; Production accountant: Len J. Chance; 1st Asst. director: Dennis Bertera; 2nd Asst. director: Richard Dalton; Continuity: Phyllis Crocker; Lighting cameraman: Gerald Gibbs; Camera operator: Ray Sturgess; Focus: Stuart Hetherington; Clappers/loader: David Fitzgerald; Art director: John Stoll; Set dresser: Josie Macavin; Property buyer: Maureen Roche; Sound mixer: Peter Davies; Sound camera operator: Liam Saurin; Boom operator: Brendan Redmond; Hairdressing: Helga Budina; Wardrobe: Eileen Long; Asst. wardrobe: Eileen Condren; Stills: Joe Pearce; Editor; John Trumper; Asst. editor: Geoffrey Brown; Dubbing editor: Rusty Coppleman; Asst. dubbing editor: Michael Connor; 2nd asst. editor: Noel O'Farrell; Publicist: Edna Tromans; Chief electrician: Tommy Chapman; Floor props Stephen Grogan; Stagehand: Jack Kearney. Carpenter: John Mooney; Grip: William Robinson; Maintenance engineer: William O'Neill; Camera maintenance: George Hi[ll] Construction manager: Peter McGoldrick Draughtsman: Dick Byrne; Property master: Noel Coade.

DANGER MAN
Independent Television Corporation at Elstree (TV Series)

Executive Producer: Ralph Smart; Directors: Terry Bishop, Clive Donner, Seth Holt, Peter Graham Scott, Charles Fred; Production supervisor: Aida Young; Secretary to producer: Sally Randall; Production manager: Douglas Twiddy; Production secretary: Janet Turner; 1st asst. director: Dave Tomblin; 2nd asst. director: Gino Marotta; Continuity: Doris Martin; Lighting cameraman: Brendan Stafford; Camera operator: Jack Lowin; Focus puller: Manny Yospa; Clapper/loader: Simon Ransley; Sound mixer: Fred Turtle; Boom operator: George Paternoster; Camera operator: Ron Matthews; Maintenance: G. E. Martindale; Art director Frank White; Draughtsmen: Michael White, Tony Reading; Property buyer: John Bigg; Chief make-up: Ken McKay; Chief hairdresser: Alice Holmes; Wardrobe mistress: Doris Turner; Wardrobe asst.: Vi Garnham; Editor: Derek Hyde Chambers; Asst. editor: David Carey; Dubbing editor: Dennis Rogers.

Editing is streamlined for TV production

TELEVISION requirements have had the effect of advancing the development of equipment for the film studio, and have, it seems, led to the streamlining of editing methods—a subject discussed at a recent BKS symposium. In the chair was the president, Norman Leevers.

First speaker was an editor, P. J. Saunders, who explained that the development of streamlined methods had been necessitated by the short schedules and tight budgets. A TV film nominally of half-hour running time had actually to be cut to run exactly 26 minutes 25 seconds.

For the editing of a series there should preferably be two editors with their assistants. A picture could be rough-cut in 1½ days; often sequences were missing and tracks had to be laid to blank film.

S. G. Goulding, dubbing editor, stressed that clear speech must be maintained, because, by the time the film had reached the viewer, much of the original quality was lost. Everything must be subordinated to the dialogue track; he illustrated by sections of film how background noises could be reduced or lost entirely. Narrative was used both because it was difficult otherwise to tell a story in half-an-hour, and also to cover exterior and library shots.

The budget rarely permitted effects to be specially recorded, so library material must be synchronised. The use of the fader helped: footsteps could be faded up as they approached the camera, then faded down again.

Music was discussed by Edwin Astley, who said there were three ways of providing music: it might be specially composed for the film, which would require ten minutes of music to be written and recorded every week; a library of music might be written for a series, appropriate sections being selected; or it might be obtained from the general library. The second of these was the most practicable method.

Mr. Astley stressed the value of theme tunes—the *Leitmotif* so much used by Wagner. He illustrated the possibility of using variations upon a recognisable theme by playing a number of excerpts, including the title music, of "Danger Man."

Harry Booth, music editor, spoke of the importance of title music. The most successful title, he said, was probably that of "Robin Hood," with its period of silence followed by the twang of a bowstring. Music also served to break the spell of the commercials.

Choice of Music

Discussing the choice of music, he complained that library music was rarely suitable for TV films because it could not be cut to short lengths: there might be only four seconds in which to establish the location of a film. He illustrated how some types of music could be cut to exact lengths while music of the more flowing type could not.

Exact cutting might be necessary to synchronise with shots such as doors bursting open: the noises could fortunately mask the cut.

Tony Lumkin, director of sound at ABPC, stated that re-recording for TV films called for facilities equal to those needed for feature films. Tight schedules and low budgets rarely permit of pre-mixing, and at least eight re-recorders were needed.

Mr. Lumkin illustrated and described the RCA equipment installed at Elstree. All recording was, of course, on magnetic: first a triple track was recorded—music, dialogue and effects—then in re-recording the music and effects were mixed together, so simplifying the production of foreign versions.

A valuable feature of the re-recorders was the footage counter which enabled the film to be stopped at a pre-determined footage. The 12-way console also fed into an optical recorder on which the 35-mm. track was simultaneously recorded, but 16-mm. tracks, if required, were recorded separately because of the different characteristics needed. Unfortunately, the 32 35-mm. equipment used in the States was not available in this country. Some countries demanded a 200-mil track for 16-mm.

Finally, Ted Abbott spoke on the practical aspects of dubbing. Time was saved in the end by the use of a "dry run" before mixing, when cues could be checked, and arrangements could be made to cover any bad cuts by means of background sound. A three-reel picture might be completed in three to five days' work, ending up with two triple-track magnetic records and a 35-mm. optical.

Any faults in the original mixing might be corrected in the final transfer, and audience reaction (laughs) could be introduced at this stage.

Baynham Honri, of Westward TV, spoke of the rather different problems confronting the regional stations. His company proposed standardising on commag—16-mm. with magnetic stripe—and, for mixing, the main stripe and the balancing stripe would be used, in addition to supplementary tracks. On the picture side it was proposed to use reversal film rather than negative: no intermittent motions would be used, and a flying-spot scanner would be used.

Mr. Lumkin remarked that he would be very pleased to be able to use commag, but the comopt film was the universal medium.

Replying to Norman Leevers, Mr. Lumkin stated that to judge 16-mm. sound quality it was necessary to use a professional recorder, which could be equalised up to 10 Kc/s, and on which flutter and wow were negligible.

Denham's music recording studio

MOST ingenious adaptation of new and existing structures by The Rank Organisation has produced at Denham Studios a new music recording stage with a remarkably high acoustic performance that is, additionally, equally suitable for both film and gramophone recording.

The new stage has been created within the existing sound stage with the result that the working area has been more than halved. The most interesting development devised by C. C. Buckle, the acoustic designer, is, however, the way in which the original rock-wool sound-absorbent walls have been used to make the acoustic properties of the inner shell far more simply achieved than usual.

In fact, according to Mr. Buckle, the practice has exceeded the theoretical figures, and the studio, in addition to having an average reverberation time for all registers of 1.55 seconds also has (and this is, of course, a sound engineer's dream) a remarkably smooth sound-fade curve.

In the construction of the inner shell walls it was found possible to design openings at just the right spacings to produce the absorption characteristic that was wanted. Alternating with panels of soft-board in the gloss painted main surfaces, are other panels of perforated hard-board, which are, of course, acoustically free openings, thus making use of the absorption characteristics of the original rock-wool surface in the outer walls: parts of the upper inner walls are also composed only of wooden slats.

The new stage is approximately 80ft. x 54ft. with a height of about 32ft. The height, however, is a variable factor as the ceiling is by no means continuous. It is composed mainly of sounding boards suspended on chains, alternating with battens and boards on joists.

Here is the main source of diffusion, but this is also assisted by a "concertina" construction of one of the main walls to avoid parallelism with its opposing surfaces. The floor, which is the original tongued and grooved boarding, has been given a covering of gloss paint to brighten its response.

On one side, in the space between the old and new walls, there have been constructed a "separation booth" for vocalists and a brick-walled reverberation chamber.

The original control room has been retained, but a new Westrex console has been installed. This handles 15 microphones (which are of almost every type including Standard Telephones, AKG's C12 and the new Telefunken 251) which can be split into three channels at will. Three-track recorders have been added to the single-track apparatus already there. The original projection room above the control room has been retained.

At the inauguration of the new studio last week, it was explained that its primary object was to provide first-class amenities for recording film music as an adjunct to the production facilities at Pinewood Studios.

The new Westrex console in the main control room gives full facilities for multi-track recording, using fifteen microphones. This versatile installation can accommodate both film and gramophone recordings simultaneously

Extreme Versatility

A demonstration showed the extreme versatility of the design and equipment. A test recording had been previously made of an orchestral piece, and this had been simultaneously recorded for film and for gramophone.

When the two versions were replayed it was obvious that the studio can cope with recording for each purpose.

Indeed, although its primary purpose is to serve Pinewood, it will be available to the industry and is equally suitable for cutting discs (the rostrum can comfortably accommodate a 100-piece orchestra).

At the opening Cyril Crowhurst, chief sound engineer, who was responsible for putting in the new equipment, looked more than merely happy.

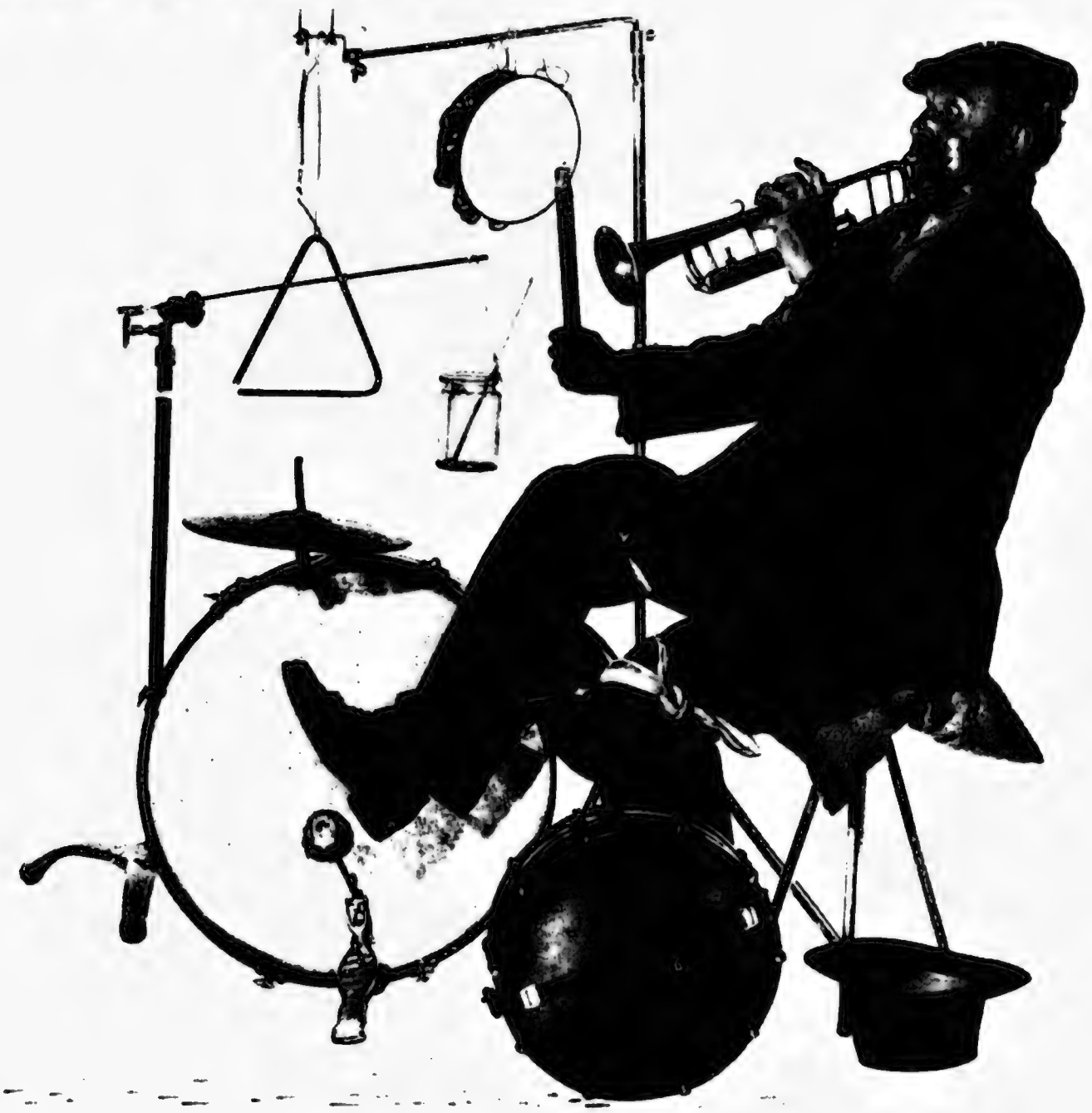
In conjunction with the studio, equipment for multiple-track dubbing has been installed at Pinewood.

The new studio and dubbing installations are not the only recent notable innovations by The Rank Organisation.

A new tank, said to be the biggest in Europe, is nearly complete at Pinewood. It is 194ft. long and its width varies from 102ft. at the eye level end, to 216ft. It has a working depth of 15ft. but, in its centre, is a deeper tank 50ft. x 16ft., which descends a further eight feet.

[See pictures on page 14]

VERSATILITY



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THE NEW CITY OF LONDON STUDIOS

Main view of Stage One control room at the City of London Studios

A STILL growing addition to London's recording facilities is the City of London Recording Studios, Osborn House, Osborn Street, Aldgate.

At present the main activity is centred on the basement, but an even larger area of the first floor (so far used only as an echo chamber) is to be fitted out as an extensive stage, capable of accommodating a 40-piece orchestra and also of being used for making advertising shorts either in sound or vision.

Up to date the three men concerned with the venture, Bryan Dempster, Roger Baxter and Bernard Mattimore have converted the basement into a modern and attractive studio, with two stages and ancillary offices and accommodation, such as a transcription room and a maintenance room.

Acoustic Response

Stage 1 is plenty large enough for band recordings. Acoustic response has been dealt with by covering the ceiling and upper walls with acoustic tiles that have grooves instead of the familiar holes: by varying the direction of the grooves with alternate tiles the normal visual monotony has been avoided. A further pleasant concession to decor rather than mere technical performance is the presence on the walls of a few small, framed Chinese prints.

Audio brightness contrast has been provided by panelling the lower part of the walls with a lightly moulded plastic simulating wood-grain. The double entrance door is of wood, edged with an ingenious self-sealing upper strip. Floor covering is of black thermoplastic tiles, partly carpeted. The ventilating system in this studio is so well baffled that it can be used fully during actual recordings. There is a grand piano and modern furnishings.

At one end is the control room, where a most remarkable amount of modern equipment has been packed into the minimum of space. The console incorporates a 12-way mixing channel, with facilities for back-tracking and special effects: echo can be supplied either from the reverberation chamber or electronically.

An Ampex 351 console tape recorder, set to CCIR standard curve, is employed in connection with the mixing channel. Various types of microphones are used, including cardioid, condenser, moving coil and ribbons.

The Stantel cardioid is a composite microphone with the special feature of an almost perfect heart-shaped polar response over a wide range of frequencies in both its horizontal and vertical planes. The Standard Telephones' 4021 microphone is of the pressure-operated moving coil type and the polar response is omni-directional. The 4038 ribbon microphone has a substantially flat frequency response from 30-15,000 cs, and is especially suitable for all types of musical work.

This stage also has film projection facilities for commentary work, or for use with animated films where special effects or character voices are needed.

Identical acoustic tiling has been used in Stage 2, which is approximately 16ft x 10ft x 10ft, but here, because of the shape and smaller area, it was found that the lower part of the walls gave too bright a response, and this has been controlled by adjustable curtaining.

Radio Production

The stage is especially suitable for radio production and recorded talks (on which City of London has been continuously busy since it opened).

The compact control incorporates back-tracking and effects facilities; and the mixing console includes a talk-back system that allows the producer to talk to and direct his cast. There is a special effects "play-back" to help actors to hear effects, etc., included in the programme while they are actually recording. Records are made on EMI TR90 machines.

In the dubbing room, disc transcription provides for production of high fidelity standard and long-playing discs, both direct and processed. Masters can be made from monaural or stereophonic tapes.

Artificial Echoes

An interesting installation is that of the Binson Echorec supplied by Modern Electrics. This produces artificial echoes by magnetically recording the original sound and replaying it later to form an echo. Signals are recorded on the magnetically-coated edge of a rotating disc which, for replay, is passed under one or more of four fixed replay heads. These heads are spaced apart so as to provide four echoes at approximately .15sec intervals.

Repeat echoes can be obtained by feeding the replay head's echoes back into the recording head and they can also be given swell effects or made to sound like reverberation.

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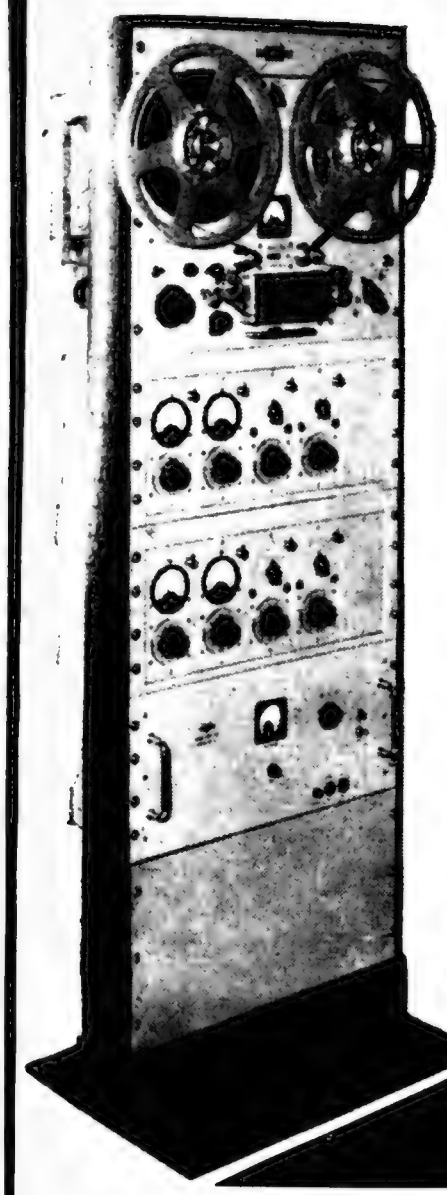

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Equipment for 16-mm. producers shows big advance in sound

A FASCINATING display of equipment, chiefly for the 16-mm. film producer, was assembled by Robinson P. Rigg at a meeting last month of the BKS. He referred to the advance in the sound track, which no longer consisted simply of commentary and background music; thanks to modern equipment it was now possible to include lip-sync. and natural sound.

Among the equipment which had helped to make this possible was the GB-Kalee adaptation of the Arriflex camera, comprising a recording head built underneath the camera, and a transistorised amplifier. This camera, like a new Debrie camera which will be seen shortly, employs pre-striped negative. However, for studio work a double-film system might be preferred; he called on Michael Charles, of GB-Kalee, to demonstrate such a system.

The new double-film system, said Mr. Charles, made use of the same sound-head as the single-film equipment, but it was used to record fully coated 16-mm. film. It was housed with its amplifier in a portable case, linked to the camera by means of synchronous motors; alternatively, the sound recorder could be run quite separately from the camera. The system enabled the Arriflex camera to be used in its standard blimp.

Electronic Viewfinder

Edmond Chilton, also of GB-Kalee, demonstrated an electronic viewfinder system. It employs a Pye camera which can be connected to the film camera either by means of the reflex viewing system, or by a beam-splitter inside the camera or in front of the lens. The control panel includes remote control of camera focus, electronic focus, sensitivity, and beam current, and, if desired, of a zoom lens. The camera power unit can handle up to five cameras. Another unit provides remote control of panning and tilting. Any number of monitors may be used, with picture sizes up to 48in.

Another type of equipment, continued Mr. Rigg, which had contributed towards the new type of 16-mm. film was editing equipment. The Steenbeck was widely used by TV people. Now available was the Acmade Mark II, having press-button and foot controls for two channels; the front film carried the picture and either optical or magnetic sound, and the rear film again either optical or magnetic sound. The projected picture measured 8 in. x 5 in. The equipment was non-intermittent, and either film could be de-clutched.

Mr. Rigg next referred to the advance in projector construction represented by the American JAN (Joint Army and Navy) specification. Among other advances was the use of a germanium photo-cell, giving greater consistency and a lower noise level. On view was the Terta projector, of Hungarian manufacture.

For people who handled large quantities of film, the American "Inspectofilm," imported by Robert Rigby, was invaluable. It provided completely automatic cleaning and inspection of film at a high speed, signalling faulty splices, torn perforations and foreign bodies such as paper-clips. One model incorporated the Moviscop viewer and the Rigby Premier optical track reader.

Three 16-mm. cameras by W. Vinten were demonstrated. The Mark I scientific camera, intended solely for recording purposes, has a single lens and no viewfinder. The Mark II has a 3-lens turret, 200-ft. magazines, reflex viewfinder, a double-claw film transport, and a range of speeds from 18 to 24 frames per second. The high-speed version is capable of speeds up to 250 frames per second.

Scientific uses of 16-mm. film called for camera control equipment, and four firms manufactured time-lapse systems: Vinten, Pelling and Cross, Hadland, and RPI.

Professional 16-mm. films demanded an improved range of lenses, provided by the TTH "Kinetal" series. The corrections, said Mr. Rigg, were higher possibly even than 35-mm. professional lenses; uniform illumination and absence of vignetting were especially important due to the lower latitude of colour films. A lenses were scaled in *T* stops, working *T*/2.

Hitherto the use of 16-mm. film for animation had been thought impracticable, but recently the American firm of Oxberry had stated that a 16-mm. animation camera was on the stocks.

Thermoplastic Film

Finally, Mr. Rigg referred to a remarkable American invention, the thermoplastic film. This, he said, would accept an electronically scanned field, and on heating the film the image became visible and could be projected in a matter of seconds. It could be erased and the film re-used.

L. H. Bacon referred to the JAN specifications, and mentioned that the Bell & Howell Model 609 arc projector now used the same type of sound-head.

A suggestion was made that there was scope for a fully automatic projector with cassette loading.

R. H. Cricks mentioned that Arthur Kingston had designed such a projector, but could find no interest in it.

The old problem of 16-mm. splicing and the absence of a frame line was answered by John Rigby, who thought the solution lay in the use of a butt joint with tape.

TV TECHNIQUES —continued

practised: "The Big Leaguer" (MGM) (shooting time 14 days); "World for Ransom" (AA) (10 days); "Apache" (UA) (33 days); "Kiss Me Deadly" (UA) (21 days); "The Big Knife" (UA) (16 days); "Attack" (UA) (30 days).

It is interesting to note that, among the six films that I think best demonstrate this particular technique, I had the privilege of being producer-director on four of them, which is one polite way of saying that complete authority is a very important contribution in successfully applying *any* theory.

I have made a number of pictures, some good, some bad, where, for a variety of reasons, I wasn't able to employ this rehearsal out-of-continuity shooting procedure; but, in every instance (past and future) where I will be singularly charged with the creativity and imagination of the film, as well as responsible for its adherence to a specific schedule and budget, you may rest assured that this kind of practice will always be attempted.

No one as yet has devised a method by which reviews and receipts can even be anticipated, much less guaranteed; but, when either or both are bad, it is a reassuring solace to know that, given the specific ingredients that went into the film, you, the film-maker, have got the very *best* (in your humble opinion) from whatever these ingredients had to offer, and have proceed "that best" on the screen to be weighed and evaluated; and that no time, talent, energy or money were unused, unexploited or wasted.

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TALKS TO THE BKS

Faith and talents for animated commercials

FUNCTIONS and talents required by a producer of animated commercials for television were described by producer/director John Halas, in a lecture—" Animated Films for Television "—given to the BKS in the theatre of Colour Film Services, Ltd.

He opened his talk by saying that, since the opening of ITV in England, approximately 700 new animated TV commercials had been produced yearly in Great Britain, ordered by leading advertising agencies.

Animation as a selling force had become a permanent factor, and a powerful medium as far as advertising through television was concerned.

In order to be effective, producers of animated films who had so far been concerned mainly with pure entertainment had only to learn a new aspect of persuading and selling.

While it was true that the producer's assistants need not understand the finer selling points of the films on which they were working, the producer himself must do so if he intended to make an effective film for his clients.

Faith is Necessary

To operate in the selling game it was necessary to learn some of its techniques.

Mr. Halas said that it was imperative that the film maker should have faith in the goods he was selling. He must " sell " the commercials to himself before he was capable of " selling " them to others. The film maker should realise that his starting point should be mainly concerned with breaking down the resistance of customers inclined to say " No." He added that if all customers said " Yes." the film maker and the advertising agency would be out of a job!

The film maker had to learn, in addition to his own art, the meaning of motivational and market research. He should know how to appeal to basic motives in the public: need of security; prestige; romance; desire for ease and for friendship; money; need to satisfy curiosity; basic physical needs, food and drink.

In appealing to these needs, he said, the content of advertising films must offer some excuse for gratifying desires and needs.

A good commercial film, also, must not forget the customers' sub-conscious mind: skilful films appealed to the subconscious in order to overcome conscious objections that lay on the surface.

There were a number of occasions, he said, when the use of cartoon was inadvisable. For close product recognition, real photography might well be more appropriate, but for audience identification, live action must be used.

Animation was particularly effective for gaining interest in products, trade marks, for producing any exaggeration or fantasy and for the use of musical jingle.

Generally, he felt, animated commercials were produced for a specific campaign and were much more suitable for repetition than normal live-action commercials.

An animated cartoon, said Mr. Halas, was usually the result of a combined creative effort of the agency and the production company. In an overall campaign greater sales impact could often be achieved if animation was tied in with other media. Great benefit could be derived from having a cartoon character developed for a series of commercials, and eventually using the same character in newspapers, in posters and in any other media.

The cartoon producer was requested to create such characters in the form of rough model sheets. These model sheets allowed time for the agency and the advertiser to ensure that they had a distinctive character and one which would not be offensive to its audience.

When the actual film was produced, the model sheet also helped to convey the personality of the character to the animators, who would be responsible for acting out the characters with their pencils.

In most cases, he said, the task of creating new characters lay with the animation artist. This might not be so in the case of creation of stories and storyboards. The storyboard was an initial and extremely important stage in the production of cartoon films. It had to clarify complex points arising in story development and in animation.

In most cases, the script and art departments of an agency provided the storyboard before engaging a production company. However, a good animation producer had a creative staff which was capable either of enlarging the agency storyboard, or, if necessary, providing original storyboards based on the sales points of the campaign.

Mr. Halas gave a brief schedule of production times: For a 15-second commercial it was from four to six weeks; for a 30-second commercial six to eight weeks; and for a one-minute commercial eight to ten weeks; all from the acceptance of the sound track. These time-schedules varied according to the complexity of the animation.

For a series of one-minute cartoons, a minimum of eight weeks should be allowed for the first commercial and a further week for each successive film. Within these periods, a pencil test reel of the animation was prepared for screening with the sound track. This screening gave an opportunity for the agency and the advertiser to pass on to the producer any comments they might wish to make.

A further screening took place when the sheets were photographed with the actual production camera and the scenes could be viewed in their final form.

Within the time schedule a preview period was allowed for the agency or the advertiser, prior to a final composite proof of the film being made.

Mr. Halas concluded by saying that the animated film was a natural medium in which to develop new techniques, styles and uses. For a creative artist there could be no limit to progressive styles, techniques and new idea-factors which a good selling television commercial must contain. Just as agencies and their clients must always practise progressive thinking when using animation, he said, so must the animation producer always maintain a practical outlook on progress.

DESIGN FOR TWO TV STATIONS

THE design of the TWW station at Pontcanna, and of the new station at Bristol, was the subject of a paper given to the BKS by W. D. Kemp.

Models of the two stations were on view. Both studios comprise the master control area, stages and control rooms, stage facilities, wardrobe, make-up and dressing rooms, and also provision for outside broadcasts.

In most studios, said Mr. Kemp, the control area consisted of a number of individual rooms—switching, telecine, 'Ampex or film recording, racks, etc. With this arrangement there was a risk that members of the crew might be unaware of what was happening in another room, and the arrangement also made for boredom, with the accompanying risk of mistakes.

His preference was therefore for a single large room. Noise might be a difficulty, but this could be overcome by silencing equipment and by the use of small directional monitor speakers.

Turning to the studio proper, he pointed out that for 50 per cent. of the time the equipment was standing idle, while sets were being built, and during rehearsal and transmission, the building crews were idle. He suggested that two stages should be provided which could be used alternately. As regards size, neither dimension should be less than 50 ft., and the first stage at Pontcanna, measuring 60 ft. x 80 ft., had proved quite convenient. The stage at Bristol was to be 65 ft. x 90 ft.

Ideally, the studio should be built with an assembly area between the stage and the scenery construction department; this arrangement insulated the studio from the set builders by two sound-proof doors. Provision should be made for back-projection, and the use of an orchestra should also be considered. At Pontcanna the control rooms were only 3 ft. above ground level, but at Bristol this height was being increased.

The most important feature of the stage was the lighting grid. It should provide quick and easy positioning of lamps without interfering with set building or dismantling. It must fit in with the ventilating system, and must not mar the acoustics.

Mr. Kemp demonstrated a prototype system of his own design, in which a Mole-Richardson pantograph could be moved on rails at right-angles, so enabling lamps to be moved virtually to any position. A 1/10 h.p. motor mounted at the top of the pantograph served to raise or lower the lamp. Lamps would be fitted and positioned from the cat-walks, and one rail would run into the maintenance shop, so that lamps could be serviced without man-handling.

Finally, Mr. Kemp referred briefly to outside broadcasts, and illustrated his company's mobile Ampex van.

Replying to T. S. Lyndon-Haynes, Mr. Kemp discussed the differences between film and TV work—notably that a number of sets had to be covered with multiple cameras. He agreed with Baynham Honri that small picture monitors—possibly 14 in.—were generally preferable to the 21 in. screens sometimes seen.

In response to remarks by Mr. Steel, the lecturer stressed the speed of working in television: a complete play could be lit in 1½ hours, but it still took too long to build the sets. He recalled the " Independent Frame " system, in which sets were to be mounted on trolleys and wheeled into the studio. Baynham Honri mentioned the scaffolder formerly used at Ealing, which enabled a couple of men to wheel a large flat about.

In reply to Mr. Whittle, the lecturer explained that, at Pontcanna, the catwalks carried the ventilating trunking, and also the fluorescent working lights.

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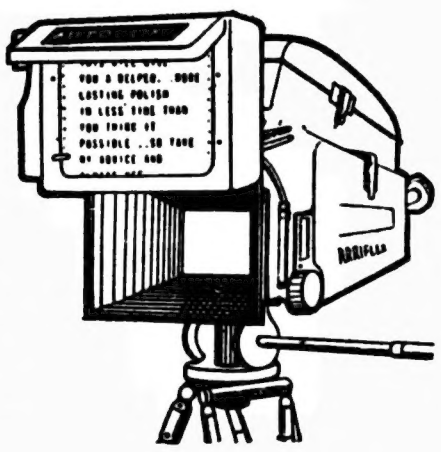

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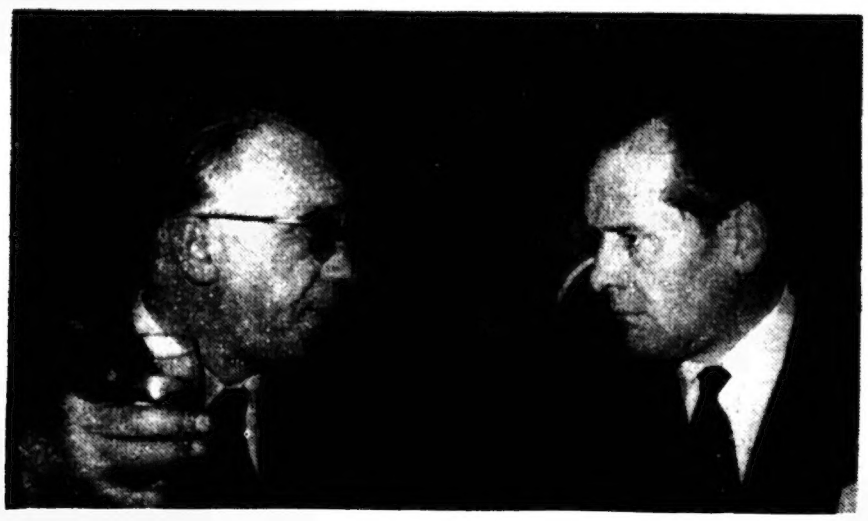
The Rank Organisation held a party and demonstration at Denham Studios last week to celebrate the inauguration of its new music recording studio there as an important addition to the Pinewood Studio facilities (for full description see page 6). Above: Cyril Crowhurst, chief sound engineer for The Rank Organisation, chats with C. C. Buckle, acoustic consultant in the construction of the new studio, and Spencer M. Reis, director of The Rank Organisation

RANK CELEBRATES BETTER RECORDING



Top: Earl St. John, Isadore Green (" Record Mirror ") and Phil Green (musical adviser to Rank Organisation); R. Threlfall, Michael Barclay (Pye Records), Phil Green and Philip Waddilove (Pye). Bottom: Composers William Alwyn and Muir Mathieson; composer Humphrey Searle, James Verity (Tele-Productions), composer Malcolm Arnold, Cyril Stapleton and Muir Mathieson